Hollywood studio magazine

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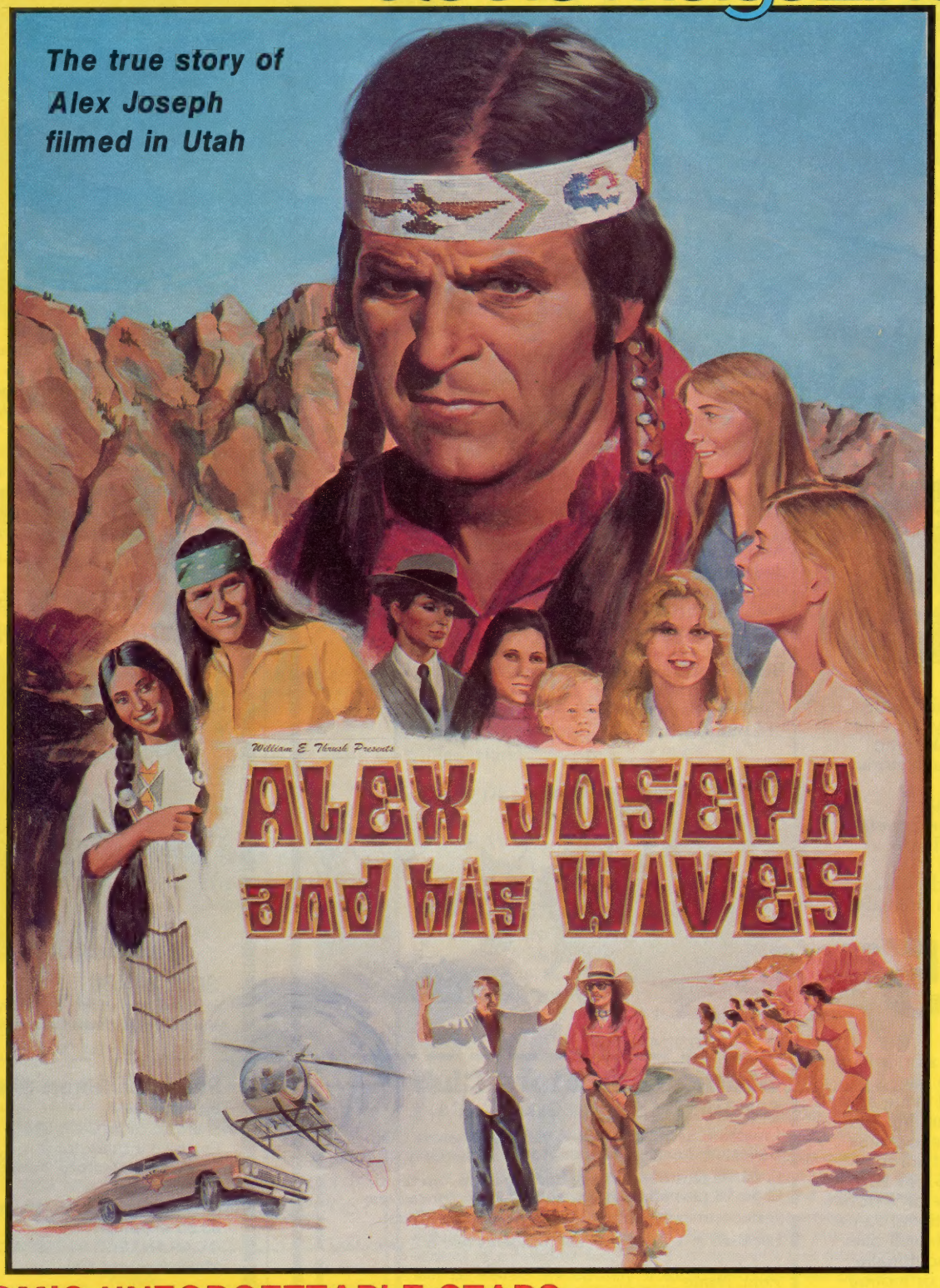

FILMDOM'S UNFORGETTABLE STARS

David Manners - Handsome screen idol of the thirties / the glamourous Virginia Bruce
Anna Q. Nillsen: Tragic accident shatters film career / Famed costumes tour U.S.
Stars turn out for USC tribute to Vicente Minnelli / Mazurki: Man of a thousand roles
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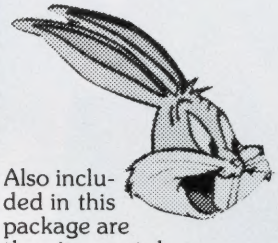

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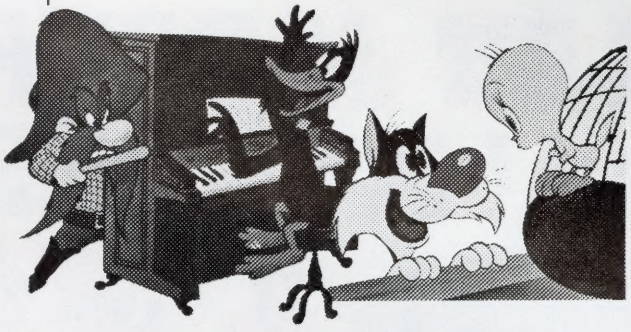

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ON THE COVER

William Thrush's true story of Alex Joseph and his twelve wives filmed live in Utah. This unusual movie with it's unusual theme is now being released. See interview by Robert Kendall

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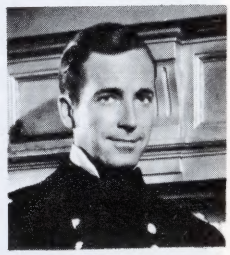

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MAN OF DIGNITY - DAVID MANNERS

by L. Allan Smith

"HEARTS IN BONDAGE" (Republic 1936)—the true account of The Merrimac and The Monitor—was a compelling, exciting spectacle and authentic drama of the Civil War skillfully directed by actor, Lew Ayres. This striking pose shows a handsome uniformed DAVID MANNERS in the role of a stalwart Southern officer on The Merrimac.

Mary Pickford found him very likeable. Loretta Young said he is one of her favorite leading men. George Arliss wanted him for a big part in his next picture. Ruth Chatterton admitted that she greatly enjoyed having him play opposite her in "The Right To Love." Lovely Heather Angel writes, "I can only say that David Manners was wonderful to work with." These are some of the flattering compliments aimed at David Manners in 1932 as his interesting career in films was commencing its steady and impressive ascendency.

Despite this fact—and the ensuing popularity Mr. Manners enjoyed for many years, with the reams of publicity flooding the market during the last few years about "memorabilia" "nostalgia" "the good old days" etc., it is rather astounding and incomprehensible that practically nothing has been said about one of the most popular leading men and dedicated actors of the early 30's, *DAVID MANNERS.* However, this story would never be written if one waited for David to agree to an interview concerning his entry into motion pictures and the ensuing six years that he was considered one of the most talented, reliable, competent and popular young actors from 1930 to 1936. Although he is still very cordial to his fans (those who remember his days as a First National leading man) and answers all his mail promptly and politely, he is adamant about giving interviews concerning his career days and says, ". . . yes, I do give you and others who want interviews a bit of a run-around. And I'll tell you the truth about it. I really dislike being asked to look back over the past. First, I'm very bad at it. Secondly, I have no interest in it at all and therefore it bores me. Most of the stories about me in the old magazines are or were mostly misleading. I don't know who they were writing about, certainly not me . . ." Only David knows the reason because certainly his publicity was of the highest calibre and he was on every prominent female star's preferred list as leading man appearing opposite such famous names as Heather Angel, Constance Bennett, Claudette Colbert,

In the above scene we see Judy (ANN DVORAK) in serious discussion with Teddy (DAVID MANNERS) over the letter they are holding in "THE CROONER" (FN-1932) a film which "Picture Play" (Nov. 1932) highly recommended saying, "Mr. Manners' understanding of the part is keen and his methods of putting it across are skilled and merciless. Altogether it is a star performance."

This early (1931) portrait of DAVID MANNERS is the one pose sent out by the thousands to his loyal and enthusiastic fans. He always personally handled as much of his fan mail as time would allow and personally inscribed each photgraph to the writer which gives further insight into his genuine appreciation and sincerity.

Kay Francis, Carole Lombard, Myrna Loy, Elissa Landi and Loretta Young to name only a few. His performances were thoroughly professional and he embued each role with a seriousness of purpose and an interesting, refreshing buoyancy that actually lifted him far above the label of "leading man" without quite ever attaining the status of "Stardom" which, quite frankly, I don't think ever bothered David too much. In 1932 David is quoted as saying, "After all, an actor is only about 15% of this business. It's the industry itself that counts. I am a firm believer, too, that it is the part that makes an actor—that the actor cannot make the part."

Everything has a beginning and thus is was that under the sign of Taurus on April 30, 1902 (the year could vary depending on the source) in Halifax, Nova Scotia, Rauff de Ryther Duan Acklom was born to the deepest blue of English aristocracy. On his Mother's side he is a descendant of the Haddons, the Haddons of Haddon Hall while Lady Diana Manners was a cousin and the Duke of Rutland was another relative on his Mother's side. His father admitted to being a descendant of William the Conqueror. However, throughout his life, David disliked having this blue blood lineage displayed in print as he could not see how Lady Diana Manners, as a relative, bore the slightest importance in the USA. There were a lot of silver spoons around the Acklom house. The family was rich and young Rauff could have a dozen silver spoons in his mouth if he cried hard enough. Then something happened to the fortune . . .

When he was 7 the Ackloms moved to New York's Hudson Heights section of Hastings-on-the-Hudson and while living there he journeyed into New York City to attend the theatre as he had always been intensely interested in plays. However, it never entered his head to become an actor until he went to Trinity High School where school theatricals did their deadly utmost to put the actor germ in his head. At this point David said, "This alarmed the family, naturally, and my father shipped me off to the University of Toronto to become a forest engineer. I majored in forest engineering and really believed that was to be my life work." But—enter the villain—in the form of a semi-professional theatre in connection with the University. It was then that David's thwarted histrionic leanings found a much needed outlet and he became their leading player. Upon hearing of this, Mr. Acklom cut off David's allowance hoping this would bring him back to his senses; instead, David found a part-time job and lived on $18 a week for the next 3 years until he graduated with a Bachelor of Science degree—almost starving in the meantime.

With the acting profession still uppermost in his thoughts the budding thespian decided to try his luck in New York City. Strangely enough, he found no difficulty in securing employment and through the Theatre Guild landed featured roles in "Dancing Mothers" (Maxine Elliott Theatre) and "He Who Gets Slapped" (Booth Theatre) and the featured lead in "Troupers 3" and "The Witch" (Greenwich Village Theatre). Despite his stage success he found the long-run plays ("Dancing Mothers" ran almost a year) monotonous in having to repeat the same lines night after night so he decided to leave the stage forever and seek his fortune elsewhere.

Next, he found a job working with an art dealer and was again accepted by his family as they felt this type of work was far more respectable than pounding one's chest and bellowing behind the footlights. He was a good art dealer—and so the story goes that one day he bumped into a priceless bit of statuary and knocked its head off. But the head was replaced so that one would never have noticed the accident and a week later he sold the sculpture for a record price. This happened on several occasions, all with equally highly successful subsequent sales. Soon the owners of the shop would come to David when business was bad, and ask him to break something so they could make a sale. In this new job, David was to spend six months of each year in London and he was all set to become manager of the London branch when he developed a severe case of pneumonia and was strongly advised by his doctors to go to a warm and dry climate to recuperate or suffer the consequences; so, Phoenix, Arizona, became the next stepping stone of his wandering ambitions.

David settled himself on a dude ranch and proceeded to adapt himself to the cowpuncher way of living and thinking or else lead a very lonely life. The ranch foreman gave David, an excellent horseman since childhood, a job as a dude wrangler, which is dude ranch slang for one of those cowboys who answer the guest's foolish questions and keep them from doing foolish things such as mounting a nervous cayuse from the right—which is the wrong—side. It was through his contacts here that David met a stunning brunette named Suzanne Bushnell and as David had recuperated fully they were married and about to start a new life working for a sugar plantation in Honolulu. As part of the honeymoon David and his bride detoured via Los Angeles to visit friends, and it was here at a party that director James Whale invited David to test for the coveted part of 'Raleigh' in "Journey's End." As soon as they saw David's test a wire was dispatched to London cancelling the order, which had already been put through, for a 'Raleigh' to be sent over along with the star of the film, Colin Clive. The ironic part of all this was the fact that here was a part for which every young actor, famous or obscure, had been striving. Hundreds of young men, professing and calling themselves actors, had strained to pluck this plum role and then it calmly fell into the lap of David Manners who was not an actor (he had renounced the profession when he left the stage in the late 1920's) by profession nor had he even asked for the part. "Journey's End" won the praise of the critics from all over the country and was eminently a triumph for the entire cast and the real beginning of a rewarding career for David. But "into each life a little rain must fall" and so 6 months after making his auspicious debut in films with "Journey's End" David's marriage stumbled and he watched a great love turn to ashes right before his eyes. He was deeply hurt by the events leading up to this disolvement and never again talked about it except to say, "The outcome of my not too fortunate marriage left me with a puzzled wonderment at the meaning of one word and what it meant in Life. That word was "FREEDOM."

Owing to his fine acting in "Journey's End" David's career was taken over by First National Pictures where he became such a sought after leading man that his home studio was forced to loan him out to Universal, Paramount, Fox, United Artists, Columbia and Pathe. He turned out one film after another—a total of 40 by 1936, when he decided to retire to his Mojave Desert retreat (Yucca Loma Rancho in Apple Valley) and write which had always occupied much of his spare time.

Some of his outstanding films during his Hollywood days were: KISMET (FN-1930); MOTHER'S CRY (FN-1930); THE RIGHT TO LOVE (Par-1931; THE MILLIONAIRE (FN-1931); THE MIRACLE WOMAN (Col-1931); THE LAST FLIGHT (FN-1931); MAN WANTED (WB-1932); THEY CALL IT SIN (WB-1933); A BILL OF DIVORCEMENT (RKO-1933); THE WARRIOR'S HUSBAND (Fox-1933); TORCH SINGER (Para-1933); THE BLACK CAT (Univ-1934); MYSTERY OF EDWIN DROOD (Univ-1935); A WOMAN REBELS (RKO-1936); HEARTS IN BONDAGE (Rep-1936).

At the outset David did not prove too popular with the press as they felt that beneath his aristocratic manner was a most aloof and condescending young man not likely to become too

friendly with anyone whose social rank was beneath that of the peerage or the royalty to which he was born. However, time proved them wrong in this respect and after David's marriage problems were behind him and he became better acclimated to his newly found profession, wide-spread popularity and the obligations expected of a much-in-demand Adonis he developed a sort of mental peace of mind and a more benevolent attitude towards demands on his time. During the very early stages of his screen career, David said, "Interviews are ordeals for me. At first I couldn't bear them. Before I entered pictures, I had never read a fan magazine, and I had no idea to what extent a player was expected to reveal himself. I thought the reporters were merely being rude when they asked for intimate details."

By early 1933 his contract with First National Pictures was terminated by mutual consent and David's remark was, "I feel as if I had stepped out from under a heavy load." He felt, and rightly so, when he was constantly being loaned out to all the other major studios for twice the salary he was receiving—as a free-lancer he would collect the full amount for himself. David continued his successful climb and one source has him making a film in 1934 for Wardour, entitled, "The Luck of a Sailor" (per the Parish/Leanor book, "Hollywood Players—The Thirties") but I have never been able to confirm this. However, the only hint I have of a foreign film is that David did go to England about this time and I have one lonely clipping of him and Greta Nissen (with David in naval officer uniform) with the notation saying it was from a film titled, "Contraband." To further substantiate the above I have a publicity still showing David being interviewed in December 1933 upon his arrival in England, it says, there to make a film at Elstree entitled, "Contraband."

After RKO's "A Woman Rebels" in 1936 David retired from the screen in order to realize his great ambition to write. Up to the present, he has managed to complete four novels, "Convenient Season," "Under Running Laughter," "The Dreamer Awakes" and "The Divine Fool." As a student of metaphysics he still enjoys literature and conversation on that subject.

He remained in retirement for the next 10 years until he was coaxed back to the stage in Maxwell Anderson's new play, "Truckline Cafe" in the role of Wing Commander Hern. Unfortunately, the play "died" after 13 performances. David had returned to Hastings-on-the-Hudson and was living with his parents for a while.

In 1946 David once again was back on the stage as "Smith" in Agatha Christie's "Hidden Horizons" (Plymouth Theatre, Sept. 46). That summer he appeared in Maine doing summer stock in "The Male Animal." December 1946 found him replacing Henry Daniell as Lord Windemere in Oscar Wilde's successful revival of "Lady Windemere's Fan" at the Cort Theatre in New York City. He was in excellent company with such famous persons as Cornelia Otis Skinner, Bramwell Fletcher and Estelle Winwood. Miss Winwood, now 93 years young, recently wrote me of David's performance as follows: "It's so long ago I cannot remember David Manners very well. I can recall we all hated to lose Henry Daniell—but we got to admire David and in the end he won over. He was so good looking and had charm. I hope we meet again some day." Happily, "Lady Windemere's Fan" was a huge success and David's reviews were glowing in praise for his admirable work as "Lord Windemere" a role which fit him perfectly. The company toured for a year and by June 1948 they had reached San Francisco where the play eventually closed. At this juncture David permanently left the acting profession behind and for some time lived in an artist's commune actively engaged in writing movie scripts, other forms of literature and painting. Following this phase of his life he returned to Southern California and to a beautiful home in Pacific Palisades where he still resides with his paintings, his books and his memories.

In This romantic pose from KISMET (FN-1930)—a story of exotic Old Arabia—we see a youthful LORETTA YOUNG as "Marsinah" in the arms of her gardener/lover, a turbaned and dusky DAVID MANNERS who she later discovers to be the Caliph. Out of this situation grows others replete with murder, mistaken identity and, of course, romance.

On Sundays—usually his only free day by his own admittance, David likes to putter around and welcome his friends who drop by for a casual visit and some stimulating conversation. He also runs an art gallery located not too far from his home. To quote from HOLLYWOOD PLAYERS—THE THIRTIES by James Robert Parish and William T. Leonard, David says, "Tried and true friendships—that's what this old world needs plenty of. Personally, I love people and value friendship above everything else. I made some very wonderful friends in Hollywood—for instance, George Arliss and his wife, the William Seiters (then Laura La Plante), Mary and Doug Fairbanks, Ruth Chatterton, and Constance Bennett. I guess I've been extremely lucky." And we would like to add, "Yes, David, you certainly have been many times blessed."

David Manners has no love affair, so he says, with his career days he did turn in so many interesting, creditable and thoroughly professional performances giving countless millions untold enjoyment from his skillful acting

Continued on Page 37

Glamorous Virginia Bruce is Captivating Mrs. Ali Ipar

1953 Interview
By Zelda Cini

There we were on North Amalfi again, in California's Pacific Palisades, the "Yella Terra" and I, passing Jerry Lewis' Cadillac with a derisive flap of our top and continuing smugly onward, just a little late for our appointment with Virginia Bruce.

At a sign lettered, "Drive carefully, children at play" the Terra turned and proceeded with out-of-character dignity through the entrance of a circular driveway headed toward the door of Miss Bruce's impressive Georgian home.

Virginia Bruce herself let me in, "Trying to give the maid an opportunity to rest," she said, leading me toward the lanai whose picture window frames a magnificent view of garden, canyon and hills.

Eyes on the canyon behind, I collided with Rufus, a lumbering object the size of a fair-to-middlin' horse.

"He drools," my hostess advised me as this enormous Great Dane proceeded to do so. "Out," she commanded, opening the door. Rufus exited slowly.

"Oh, mother," came a wail from upstairs.

"Quiet, Chris," said mother, "Susan's trying to sleep. A madhouse," she added.

I followed her into the lanai. A grey Persian cat lifted its head sleepily from a nearby chair, eyed me an instant and went back to sleep.

"Rug's gone to the cleaners," said my hostess, making herself comfortable on the couch across from me. "We live in this room and it's obvious."

It is, too. It's that wonderful kind of room, full of books and color and family feeling. At the moment it was also full of nerve-shattering put-put of a powered lawnmower as Leo Marquez paced back and forth across the length of the tremendous formal garden.

"We can do without this," my hostess announced, promptly disappearing out the door. Leo disappeared too, down the long stretch of garden, one of Hollywood's most glamorous and publicized stars in pursuit, making futile efforts to get his attention.

She was breathless when she returned. "Leo's been with me for years. He's a wonderful gardener," The put-put had stopped.

Back on the couch, my hostess once more relaxed and we finally got down to cases, but it was scarcely an uninterrupted formal interview.

The phone rang—for Susan; Susan Gilbert, that is. "She's 20," Virginia told me. "John Gilbert's daughter and my first born."

I had forgotten that Virginia Bruce was once married to the Great Lover of the motion picture industry, and had completely forgotten, if I ever knew, that she had a daughter. It was obvious, however, that this was a mighty popular daughter and a mighty devoted mother.

I decided to ask the obvious question.

"How did you meet John Gilbert?"

Virginia smiled, and leaned back.

"We were both working at Metro (MGM). He used to wink at me. Very rakishly. I was young and just beginning my career in pictures. He was an established, highly romatic star, and I was terribly impressed. But I tried to be very sophisticated about it.

"Then one day he sent a message that he wanted to see me in his bungalow."

Virginia chuckled. "I got my courage up and marched in. 'Hello Virginia,' he said, 'How's Margaret and Earl and Stanley?' I nearly fell over. That's my mother and father and brother! He started to talk about North Dakota (I lived in Fargo until I was 17) and my family as though he'd known us all our lives. He'd gone to the trouble of having somebody on the lot find out all about us just so he could startle me!" She paused.

"He was awfully cute. And brilliant. And difficult, terribly, terribly difficult," she said softly.

"He asked me for a date. I refused. After awhile I did go out with him and about three months later we were married—in the first bungalow in which we'd first met. Norma Shearer was matron of honor and Irving Thalberg was best man."

There was a haunting nostalgic note in Virginia's husky voice for just an instant.

"We had a lot of fun and a lot of stormy times and then, when Susan was about five months old we went home to mother—baby, nurse and I. We never went back."

Abruptly Virginia looked at her watch. "Heavens," she whispered. "Chris," she called. "It's five o'clock, are you ready to go?"

There was a moment's dead silence, then a boy-into-man voice called down:

"Yes, but I'm going to change again. Everything. Every single thing. Shoes and pants and everything." There was violent indignation in that voice.

Virginia turned to me and shrugged. "I'm embarrassed," she said, heading for the staircase. "Why are you going to change now, Chris," she called plaintively.

"Everything's too long. The pants are too long, everything's too long and I look awful."

"He's going to the Lads and Lassies dance at the Riviera," Virginia told me. "Would you mind very much if I run him over. He has to pick up his date too, but I'll only be a minute."

In no time at all, down the stairs came Christopher Briggs, as handsome and sophisticated a 12-year-old boy as you could ever hope to meet. He was a symphony of brown and beige.

We were introduced.

He shook my hand gravely and firmly, "Sorry I was such a stinker," he said seriously. "Guess I'm just a spoiled brat." And then he smiled, exactly like his mother, and hurried out the door.

Virginia was true to her word. She was gone only a few minutes, long enough for me to examine the bookcase with great interest, noting a two-volume biography of Shelley, Sumner Welles "Time For Decision," Tallulah's autobiography, a book by William Allen White and "Red Cross Home Nursing," side by side on the easy-to-reach shelves.

She hurried in, once more breathless, and again we made ourselves comfortable. We had progressed conversationally, between interruptions, to her subsequent marriage, in 1937, to Jack (J. Walter) Ruben, the famous motion picture producer-director who died so prematurely in 1942, leaving Virginia alone again with Susan, a growing daughter, and Chris, who was only a year old.

For four years she lived alone at Wildtree, the home she and Jack had built on Las Lomas in Pacific Palisades, raising horses ("Leo, the gardener, and I brought two foals into the world," she said proudly), and taking care of her children.

"It was a lonely life," she admits now, "and then I met Ali. That's it," she sighed, but it was a happy sigh.

"He was in the U.S. Army, although he's Turkish. We were married and then we packed up Chris (Susan followed later) and away we flew to Istanbul, where we lived for two and a half years."

This recital was interrupted by a lyric voice calling down imperatively:

"Mother, where are the hooks and eyes?"

Virginia looked thoughtful.

"In the sewing machine," she called back.

"Oh," the upstairs voice continued. "In the sewing room?" There was a strange inflection here for what seemed an unnecessary question.

"Yes," replied my hostess. "But the kittens can come out anyway," she said philosophically. "Sick little kitten," Virginia told me. "No one thought it would live. But it did. So cute, too. It's going to be beautiful."

Continued on Page 37

1035-54

Robert Kendall

1.—Virgina Bruce who works without make-up is shown on the set of "Between Two Women," an MGM movie with Franchot Tone and Maureen O'Sullivan. **2.**—Cute little Susan Ann Gilbert, daughter of Virgina Bruce, entertains director Edwin L. Marin, Betty Furness and Stuart Erwin on the set of "The All American Chump." **3.**—Virgina Bruce with William Powell who were starred together in several films. **4.**—In the "Garden Murder Case," Edmund Lowe playing the role of Philo Vance falls in love with Virgina Bruce. **5.**—A scene from "Arsene Lupin Returns." Warren Williams and Melvyn Douglas fight for Virgina Bruce's affections. **6.**—A relaxing moment at New York's famous "Stork Club." Virgina Bruce with Ralph Bellamy seem deep in conversation.

Tragic Accident Shatters Film Career of Silent Screen Star, Anna Q. Nillsen *A 1953 INTERVIEW*

A whimsical pair of wooden shoes at the door were mute evidence that herein lived a lady with grace and humor and, even more evident, who took her gardening seriously.

The ring of the doorbell brought an answering yap from what later turned out to be Skipper, a tiny Welsh terrier, and a "Hush, Skipper" from his mistress, Anna Q. Nillsen.

"The 'Q' is for Querintia, which is my middle name," she explained smiling. "You see, in Sweden where I was born, much of the Roman calender is still used. Every day has a name, and Querinas was the name of the day I was born . . . March 30. My father made it fancier, that's all, and feminine." She chuckled.

"Incidentally, it means 'ever seeking.' And I guess I am," she added ruefully.

Anna Q. Nillsen's life would bear testimony to more than mere search—more than a modicum of courage, too, even if only a part of the truth were known. For here, living quietly in the home she built for herself in 1948, is one of the silent screen's loveliest stars.

Here, too, is a lady whose film career was shattered by a tragic accident which nearly cost her her life.

She shrugged her shoulders philosophically.

"I had just signed a new contract with what is now RKO and then took off for a two-weeks vacation in the High Sierras between pictures."

She paused thoughtfully. "I threw myself off a rampaging horse," she said, looking up, "and broke up all my insides. That's all."

Once more she shrugged and once more she smiled.

"They said I'd never walk again. It took me seven years but I did it. Threw away steel braces . . . then crutches . . . and saw most of the world while I was doing it. But nobody wants to read about that," she deprecated.

"Funny thing, though," Anna chuckled. "I had been insured for some amazing amount . . . $1,000,000 I think . . . by the studio in the event that something happened to me while I was working." Her incredibly clear blue eyes twinkled as she added wryly, 'I wasn't working."

As an actress, Anna Nillsen's non-working days were extraordinarily few from the time she first landed in New York city, an excited young visitor who fully intended to stay in America only a few weeks.

A meeting with Harrison Fisher, then one of the country's top photographers, changed her plans a great deal. With him, and in company with a couple of other young girls who were also destined to become famous film actresses (Alice Joyce and Mabel Normand), Anna became a "cover girl" and posed for story illustrations as well.

"Then," she said with a nostalgic sigh, "I worked for Kalem Productions in New York for five years, doing one-reelers. And the old Metro company, and for what was then a promising young producer by the name of Sam Goldwyn. I finally arrived in Hollywood—for Metro.

A few moments later, she dropped to her knees on the floor and was tugging at two enormous picture albums.

"Things are always in such a mess," she volunteered. "The old stills are out in the trunk in the garage. There are just a few old pictures here."

She tossed over a large blue print and giggled. "I played a monkey-woman in a DeMille picture called 'Adam's Rib.' Milton Sills was the monkey-man. And Pauline Garon was the child. It was a very funny picture."

Another portrait reminded her that actresses wore a variety of wigs then . . . and now . . . but the wigs of that period were dreadful, as were the clothes. Anna's career had been cut short on May 1, 1928, on the eve of "talkies."

And then another portrait came to light—a picture of a rather pretty boy.

Anna chuckled in reminiscence. "Me!" she giggled. "And oh what fun I had with that picture. I had read a book by Cynthia Stakeley and was mad about it. Had to do with a girl who masqueraded as a man . . . and with mines in South Africa. DeMille and Lasky both tried to laugh me out of it, but I wanted to play that role, and somehow I managed to do it. It was called *Panjola.*

Anna sat back on the floor, laughter breaking through as she recalled the shock of her coworkers when they learned she had cut off her long blonde hair instead of resorting to a wig . . . and of the episodes of mistaken identity when she played the boy-role too realistically at a luncheon and was slapped by an old friend. And when, aboard ship where some footage was being shot, a steward forcibly barred her from the ladies' room while her director looked on in horror.

"Ah," she smiled, "we used to have such fun. Those were wonderful days. Wonderful."

"My neighbors calling me for advice on what to do about their roses!" Anna laughed unbelievingly. "Do you know that before I took up gardening I used to have nice gardens . . . and someone to take care of them.

"Suddenly . . . presto . . . I'm an authority. And I love it. I really love it. Come see . . ."

"I just made up my mind one day that I'd tear up the whatchamacallits . . ." she waved vaguely across the street at vari-colored geraniums and then supplied the word herself . . . "geraniums and plant roses. So I did . . . and terraced the front myself besides, I've learned the hard way—and don't think it hasn't been expensive!

"Just recently, for example, I called

Continued on Page 40

ANNA Q. NILSSON'S BEST FILMS

Anna Q. Nilsson, one of the silent screen's great blonde beauties came to the United States in the early part of the century from Sweden. She was enormously popular with her debut in 1911's "Mollie Pitcher." In 1928 a fall ended her starring career—thereafter she played character roles all emphasizing her Swedish accent. Later in life another fall invalided her permanently. She passed away in 1974 at the age of 85 retaining her sweet smile until the end.

Best Films were: *"The Silent Master," "Heart of the Sunset," "The Way of the Strong," "Miss Nobody," "The Spoilers-(1923)," "Ponjola," (her personal favorite) "Painted People," "Inez from Hollywood," "Sorrell and Son," "The Whip" (1928) "The Farmer's Daughter," "Magic Town," "Sunset Blvd" (as herself).*

William E. Thrush, President Wm. Edw. Thrush Productions, Inc. and American Republic Pictures Corp.

"ALEX JOSEPH AND HIS WIVES"

EXCLUSIVE INTERVIEW WITH FILM PRODUCER - WILLIAM E. THRUSH

by Robert Kendall

Some recent boxoffice bonanzas have been powerful motion pictures based on truth. "Chariot of the Gods," "The Bermuda Triangle," "Noah's Ark," "Mysteries from Beyond"—and more!

The other day I interviewed film producer William E. Thrush in his Glendale offices. Thrush is enthusiastic about his new film, "Alex Joseph and his Wives," and told how he became interested in Joseph—a man who believes in polygamy—and practices what he preaches—on a grand scale.

"The first time I heard about Alex," he explained, "was when I was listening to the radio one evening. Alex Joseph was appearing on a KGO radio talk show out of San Francisco. He hit upon political points, religious views, and then asked someone who was calling on the phone if he cared to speak to one of his wives. I listened to the wives as they introduced each other. They referred to one another as sister wives, and I was impressed with their conversations. I felt they displayed good common sense, and intelligence. One of his wives is studying to be an attorney, another girl was a National Merit Scholarship Award Winner."

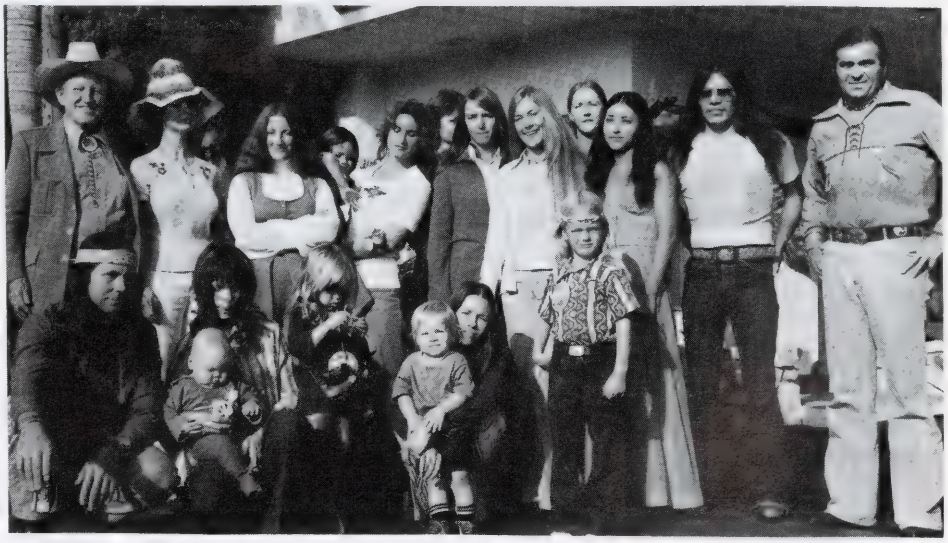
According to Thrush, Alex Joseph has had a variety of occupations. "Alex has been a policeman, an airline pilot, an automobile salesman, a gold miner, a ranch manager—he's done everything you can think of. Anyway, these girls were on the telephone introducing each other. I found it fascinating because I don't think there's a man living who hasn't fantasized at one time or other wishing that he had a harem of beautiful women. And here's Alex Joseph actually living in present-day Utah with 17 wives."

"Do all of the wives appear in the film?"

"All but five," Thrush smiled (proudly).

"How can Alex Joseph support all those wives and children?" "They all work together," Thrush explained. "The next day I mentioned hearing Alex on the radio to my son and his wife. My son's wife told me, 'I saw a writeup about them in People's Magazine last week.' She went home and got the magazine for me. I read it rapidly. Alex had become newsworthy because he had a fight going on with the federal government over thousands of acres of homestead land over there. That's what brought him to the attention of the world. I mentioned the story of Alex to some of my friends, and they thought it would make a terrific motion picture. A couple of days later, a friend phoned to tell me Alex Joseph was on the Mike Douglas Show. And there he was with a group of his wives. Alex flies his own airplane, and he flew into Philadelphia for this television program. I thought the girls were beautiful. One of these girls was Miss Teenage Kentucky of 1973. Frankly I felt all of the girls were physically beautiful women. I'd been in movie exhibition all my life and decided if I was ever going to

Alex Joseph and his newest bride, Lorraine.

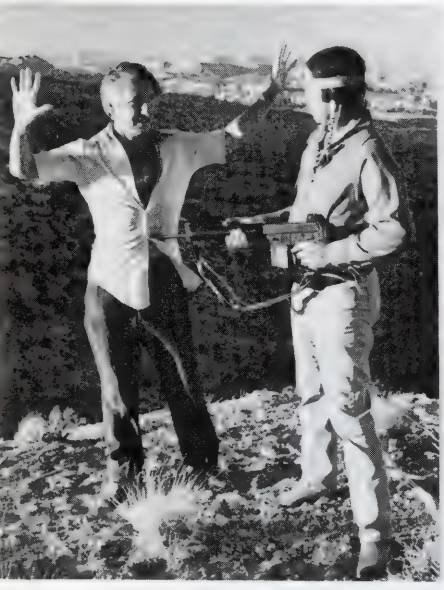


Alex Joseph, his family and friends plus actor Noble "Kid" chissell with actress Undein Hampton.

Eleven of Alex Joseph's wives preparing to taking a cooling dip in Lake Powell

Undein Hampton as Nora Grady in the film interviewing Kitty Joseph as to why she married Alex.

Undein Hampton writing story about Alex Joseph and Bobby Grey Fox in scene from the feature color film.

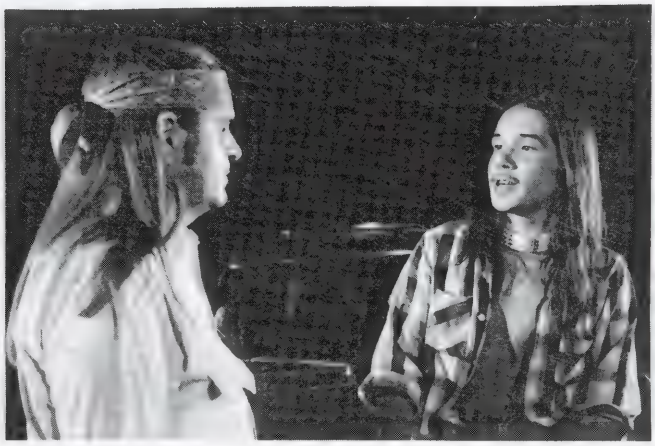


Alex's bodyguard, James Davis Sullivan "captures" F.D.A. Agent Perkins, (Tommy Simmons) near wedding site in the mountains.

Nora Grady and bar-room tough, Patrick Wright in a tense scene in the waterdog saloon.

Deputy releasing Alex from Kane County, Utah jail on bail for helicopter theft charge.

Alex Joseph resting on location during the filming with four of his wives, Carmen, Lorrain, Pamela and Judy.



Alex Joseph and Bobby Grey Fox in a scene from the film.

Soldier returns assassins fire in dangerous scene from the film.

make a film I'd better make it now. And I also thought the story of Alex Joseph and his wives would make a great motion picture."

Thrush admits it took him quite some time to get in touch with Joseph. But a few weeks later he was on the trail. At first he was unable to reach him by telephone. However, he finally did get a letter through to him. In turn, Thrush finally did get in contact with Joseph by phone.

"I thought it best to visit Alex Joseph and his famous wives before I proceeded further with any picture plans," Thrush continued. "My wife and I drove over to spend three or four days with him and his family and evaluate whether or not they were the kind of people we would want to make a movie about. It was about a thousand miles from where we live. They are situated in southern Utah right in the center of an area surrounded by the Grand Canyon on the South side, Monument Valley on the east side, Bryce Canon on the west side, Zion National Park on the north. It is one of the most beautiful spots in the world. Alex Joseph has a ranch out in a place called Cottonwood Canyon. He has about 75 or 80 people living there and most of them belong to Alex Joseph's own family. They had a big barbecue and there were several hundreds of his followers there, all with their guns, and they were for real. They're really living a dangerous life over there. And they have an old-fashioned kind of family relationship."

"Several hundred followers?"

"Several hundred, yes. He has his own church called the Church of Jesus Christ in Solemn Assembly. This church is a polygamous church. In fact, we picture a wedding in this film."

"In other words other men, live there with many wives?"

"Oh, yes, of course. As a matter of fact, Alex has many bodyguards—"

"When did you begin the film?"

"We signed a contract on the 30th of June, 1975. We started shooting this picture on the 7th of July 1976. We were in pre-production almost a year."

"We wanted to tell these people in the theaters how these people live. We have adventure, romance and music. We've got nine original songs in this picture. It has a lot of comedy in it too."

"The story line begins when a London newspaper reporter comes to interview Alex Joseph and his wives. We follow her from the moment she arrives in the small nearby town, until she interviews Alex himself, along with his wives. It shows her begin as prejudiced against Alex, and through a series of dramatic episodes—she changes her mind about him and his ideas."

Nora Grady inside Alex's home preparing to interview Alex and wives, Pamela and the children.

Actor, Stuart Lancaster playing the motel manager tells his impressions of Alex to Nora Grady.

Continuing, Thrush smiled, "We have a lot of real Indians in this film—including the grandson of famous Sitting Bull."

Danny Scholl, the Broadway singer who was hospitalized in W.W. II, and eventually suffered a couple of strokes but finally recovered fully sings in this film for his movie comeback.

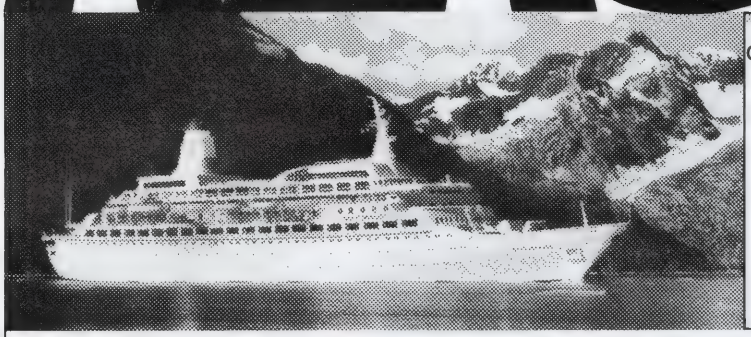
Thrush commented, "Danny's own story could make a film. He sings the song "Thanks America" written by Bobby Worth in this movie. Noble Kid Chissell plays the Sheriff."

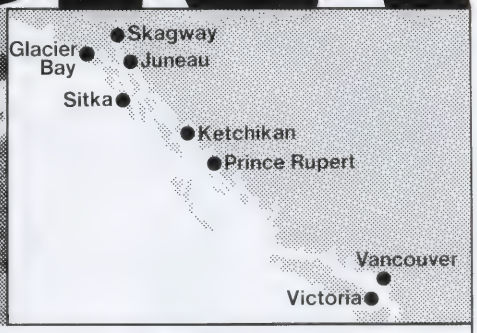
"How long did it take you to shoot "Alex Joseph and His Wives?"

"We had a six week shooting schedule but it turned out to be eight weeks. Flash floods, with our trucks sliding in the mud caused considerable delays. But after seeing our completed movie we feel it was worth all the troubles we encountered."

Reminescing a moment, William Thrush smiled, "You know I've been in show business all my life. I have probably seen more pictures and run more movies in theaters than most of the film people in Hollywood. Back in 1932 I started threading movie projectors. My grandmother and grandfather started a Nickelodeon business back in 1907. Grandmother played the piano, while Grandad ran the film projector. My father used to sit in the front row of the theater while his mother played the piano. He saw so many movies as a kid, he hated them. But he did love show business. When he got married, he went to work in vaudeville, I will never forget being in Jacksonville, Florida when sound came in. Many theaters were folding because the 'silents' didn't draw anymore. Soon, National Theater Supply Co. was selling projectors for around $700, and theaters began opening up with the Ken Maynard and Bob Steele films in the early 30's. I was about twelve years old then. I loved the movies. And when I was about eighteen years old I had my own film road show—the Sunny South Road Show. I'd go from town to town—staying a week or two or three weeks, depending on the business. Finally, I began building my own theaters. I'd convert store buildings into 300 and 400 seat theaters. With minimal overhead and westerns and comedies, I did very well. I opened the 7th drive-in theater in North and South Carolina. Drive-ins took off when they were first introduced. Throughout the years I've made some good money in my theater ventures. But, "Alex Joseph and His Wives" is my first motion picture production. I believe this picture has builtin boxoffice appeal because it's about a real man, living a real life, with all his beautiful wives."△

ALASKA





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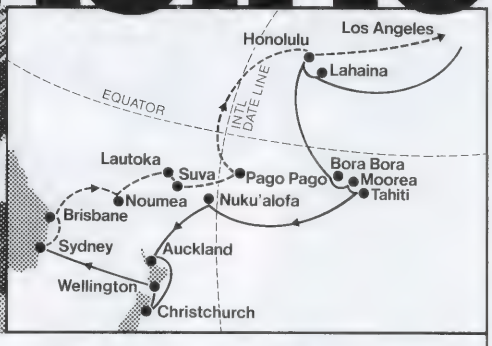

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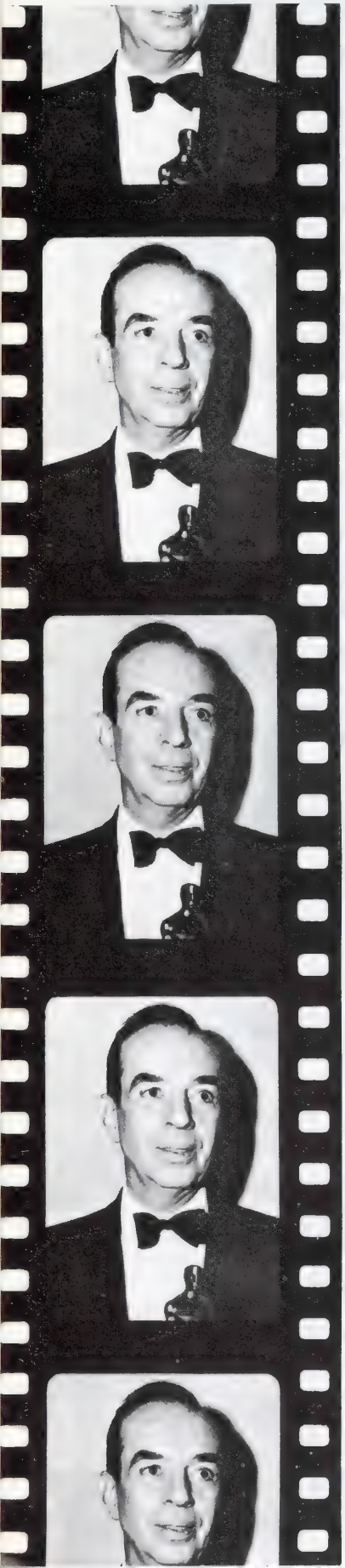
Minnelli hits on parade



Top: Father of the Bride, Madame Bovary, Brigadoon, Cobweb

Middle: Yolanda and the Thief, On A Clear Day You Can See Forever, Kismet, Gigi, Some Came Running.

Bottom: A Matter of Time, Goodbye Charlie, The Sandpiper, The Clock.

Top: Cabin In the Sky, Bandwagon, Ziegfeld Follies, An American In Paris.

Middle: The Bad and the Beautiful, The Pirate, Two Weeks In Another Town, Bells Are Ringing, Meet Me In St. Louis.

Bottom: Lust For Life, Undercurrent, The Long, Long Trailer, The Courtship of Eddie's Father.

ON THE SCENE
By Lee Graham

Vicente Minnelli honored at USC

Minnelli gets an affectionate embrace from his daughter, Liza.

Since Vincente Minnelli is acknowledged to be a colorful and elegant director, it seemed only fitting that the tribute to him by the USC Division of Cinema at the Town and Gown on the campus was the most colorful and elegant they've ever done.

The evening started off with a private cocktail party removed from the banquet hall. For this occasion, the customary long tables in the Town and Gown were not used. There were small round tables with red tablecloths, flowered centerpieces and beautifully wrapped gifts for each guest.

Nanette Fabray was a delightful Mistress of Ceremonies introducing the guests like Cyd Charisse, Sammy Davis Jr., John Kerr, Ann Miller, Nina Foch, Margaret O'Brien, director Martin Scorsese, Stella Stevens, Barry Sullivan, and Jack Haley Jr., most of whom came to the podium and paid homage to Vincente.

But it was his daughter, Liza, who brought the crowd to its feet when she presented her father with a plaque honoring him for his cinema contributions.

These "contributions" were beautifully illustrated throughout the evening with clips from some of his 36 films dating from his first, "Cabin In the Sky" in 1943 to his last, "A Matter of time" in '76. Minnelli's versatility was shown in comedy ("Father of the Bride"), drama ("The Bad and the beautiful," "Lust For Life"), and those dazzling musicals, "The Pirate," "An American In Paris" and "Gigi."

A richly deserved tribute to the "poet among directors."

After everyone had departed, Mia Farrow, her mother, Maureen O'Sullivan and their escort, George Cukor, were still waiting in an empty parking lot for George's limo. Evidently the driver hadn't been told the event would end so early. So, finally, in desperation after 30 minutes, the forlorn threesome accepted a lift home from a USC faculty member.△

Family portrait—Jack Haley Jr., wife Liza and her father, Vincente. Standing, Jack and Flo Haley.

Photos by Yani Begakis

PHOTOS at Right - top to bottom

Vincente with three actresses he directed: Stella Stevens in "Courtship of Eddie's Father," Margaret O'Brien in "Meet Me In St. Louis" and Cyd Charisse in "Two Weeks In Another Town."

Nanette Fabray, who was in "Bandwagon," was femcee. She's shown here with Barry Sullivan who recalled incidents during the making of "The Bad and the Beautiful."

Sammy Davis Jr., Hermione Baddeley and Lee Graham at cocktail party preceding the banquet.

Marge Champion, co-star of "Lovely To Looks At," with bridegroom, director Boris Sagal.

John Kerr, whom you should remember in "Tea and Sympathy," with actress Linda Marsh.

Mia Farrow and her mother, Maureen O'Sullivan were among guests at the gala tribue.

DOUG ELMO BROOKS

CINEMA CHAT

THE VERY BEST OF HARLOW—from the "Scrap Album" of Doug Elmo Brooks. Harleen Carpentier, March 31, 1911-June 7, 1937 in Hollywood. She was discovered by Howard Hughes for his film "Hell's Angels." Her last picture was for MGM in 1937, "Personal Property." One of the all time greats.

THEDA BARA siren of all time in a photo taken about 1919.

HELEN GIBSON the lone telegraph operator on the railroad in the thrilling series "Hazards of Helen." Actor on left is True Boardman.

SCOOP OF THE CENTURY . . . this fabulous composite of the beautiful ever famous Pearl White in her thriller "Terror," a six reel serial made in France in 1923. This is an unpublished photo courtesy Mr. John Robyns of the Pearl White Fellowship in London. The photo was made from the actual 35 mm film clips.

AVA GARDNER
Back in 1954.

THE camera of Ron Galella again captures the offbeat picture . . .

Once she was a famous film star surrounded by the glitter of Hollywood. Now Ava Gardner finds contentment just taking a quiet walk in Knightsbridge with her dog.

The woman who starred in 'Showboat' and other big screen hits, and whose third marriage, to Frank Sinatra, ended in 1955, is now a private citizen living in London.

Like an ordinary housewife, she s happy to wander around in comfortable, rather than stylish clothes. Snug anorak, warm trousers and casual sneakers.

She makes few public appearances and gives even fewer interviews. At 53, like Garbo, she wants to be alone.

Shot of Wally Reid and lovely BeBe Daniels in "Sick Abed."

LOTS OF EXPERIENCE — Although their ages total to 216 years, these three stage and screen stars are still active in their profession. Visiting Lillian Gish Cright, 79, backstage at the St. James Theater in New York where she is starring in "A Musical Jubilee," were Maureen O'Sullivan, 64, and Brian Aherne, 73. (UPI).

THE FAMOUS Ziegfeld girls were portrayed at a recent Hollywood affair. Left to Right; Irene Mayer, niece of L.B. Mayer, Estelle Milmar, Back Row: Judge, Lenny Weinrib, Claire Lerne, Back row: Sybil Brand and Richard Froeber. The clothes tell the year.

This rare photo was taken way back in the twenties at Universal Studios. Can you name them? To give you a clue there's Warren Hymer, Lew Cody, Edmund Lowe, Robert Armstrong, Nancy Carol, Carminati, . . .?

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A Walk into Yesterday

Mail questions to Hollywood Studio Magazine, P.O. Box 5815, Sherman Oaks, Calif. 91413.

by John Stewart

WERE DAISY AND HARRY EARLES IN THE CAST OF "FREAKS" HUSBAND AND WIFE?

Joe Nestor, Marysville, Calif.

They were brother and sister.

I HAVE A PHOTO OF RALPH GRAVES WITH A DARK HAIRED GIRL. ON THE BACK IS A NOTE GRIFFITH-UA-21. DO YOU KNOW WHO THE GIRL MIGHT BE?

Sid Steves, Leucadia, Calif.

Probably Carol Dempster, she appeared in "Dream Street" with Graves in 1921.

I RECALL SEEING MARION DAVIES AND BILLIE DOVE IN A LAVISH MUSICAL AROUND 1935, BUT I CANNOT REMEMBER THE TITLE OR THE LEADING MAN.

Harter Kleeg, Arkansas

It was a Marion Davies Production, released by MGM in 1932. The male lead of "Blondie of the Follies" was Robert Montgomery.

WAS THE 1928 "ROSE MARIE" WITH JOAN CRAWFORD THE SAME AS MAC DONALD-EDDY FILM?

John Bamion, Bloomington, Ill.

The same story by Otto Harbach and Oscar Hammerstein II. 1928 starred Miss Crawford as Rose-Marie, House Peters as Sgt. Malone and James Murray as Jim Kenyon who kills a trooper, he is exonerated and gets the girl. 1936 Miss MacDonald was Marie de Flor whose brother John (James Stewart) kills a trooper. Nelson Eddy as Sgt. Bruce captures John and gets the girl.

I SAW RUSSELL HOPTON'S NAME CONNECTED WITH A ROLE IN "THE OLD DARK HOUSE." WHO WAS HE IN THIS FILM?

Joseph Lash, Ontario, Calif.

Russell Hopton was originally cast as Roger Penderel, but just before filming began he was replaced by Melvyn Douglas.

WAS "THE LOST PATROL" FILMED ON FOREIGN LOCATION?

Mildred S, Rockport, Ill.

RKO's 1934 version of "The Lost Patrol" was filmed on location in Yuma, Arizona.

WHAT WAS THELMA TODD'S LAST MOVIE?

Diane Cooke, N.Y. City

Her last released film was "Top Flat," she had just completed "All American Toothache" before her tragic death, the film never released.

HOW MANY TITLES ARE IN "THE THREE MESQUITERS" SERIES?

B.K, Covina, Calif.

52 from 1935-1943

WHO WAS CHARLES MAILES WIFE?

Charles Mailer, Detroit, Mich.

Claire McDowell (1887-1967)

ROBERT BLAKE WAS BILLED AS A NEWCOMER IN THE MOVIE "IN COLD BLOOD," BUT WASN'T HE LITTLE BEAVER IN THE RED RYDER SERIES?

Lester Hughes, Cleveland, Ohio

Yes, and before that, under his real name, Mickey Gubitosi, he appeared in Our Gang comedies.

DID LON CHANEY PLAY LONG JOHN SILVER IN THE 1920 "TREASURE ISLAND"?

J. Peters, Phoenix, Arizona

The role was played by Charles Ogle, Chaney portrayed Merry.

CAN YOU TELL ME IF "NEVER LOVE A STRANGER" WAS STEVE MC QUEEN'S FIRST MOVIE?

Virginia Graff, San Diego, Calif.

No, he was an extra in "Somebody Up There Likes Me" in 1956.

IN WHAT PICTURE DID DOROTHY LAMOUR DEBUT AND IS THAT HER REAL NAME?

Doris Pratt, Seattle, Wash.

Mary Leta Dorothy Stanton (Lamour) debuted in a Vitaphone two-reeler, "The Stars Can't Be Wrong" in 1936. Lambour was her stepfather's name.

IN WHAT FILM DID ROBERT TAYLOR DEBUT?

G. Pressler, Nashville, Tenn

In the MGM series Crime Does Not Pay, Taylor appeared in the first of the series, "Buried Loot" in 1934.

WHO PLAYED INSPECTOR FARRADAY IN "BOSTON BLACKIE"?

John T. Peterson, Huntsville, Ala.

Richard Lane in all 13 of the series.

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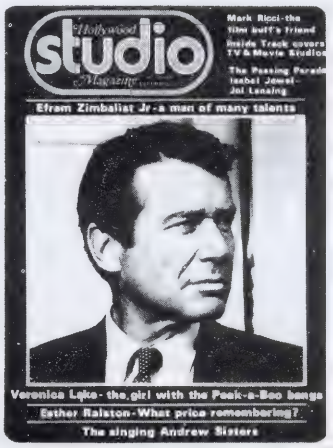
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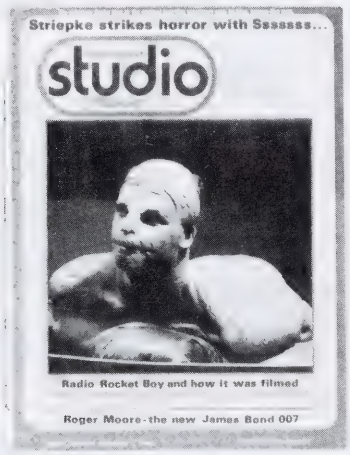

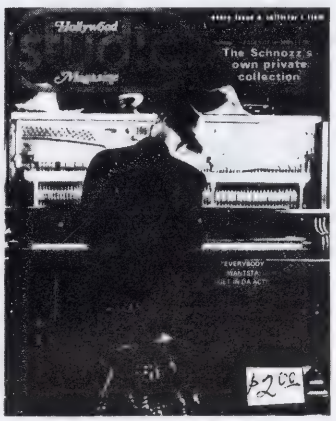

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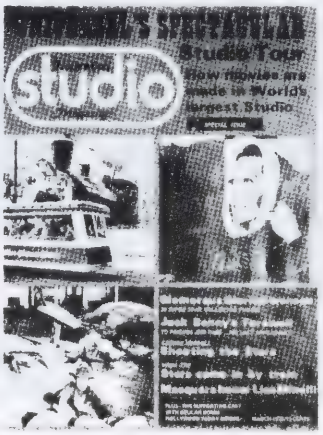

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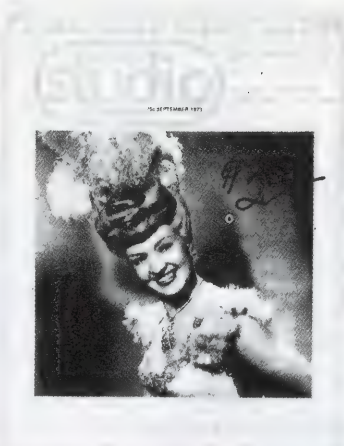
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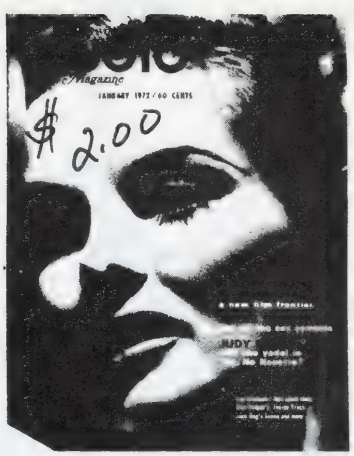
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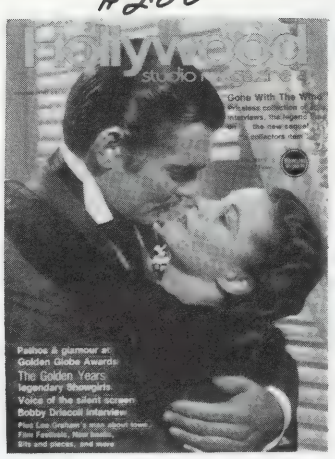
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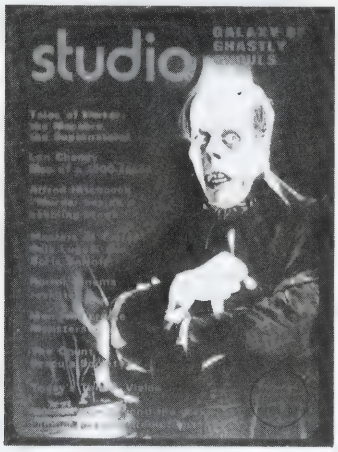
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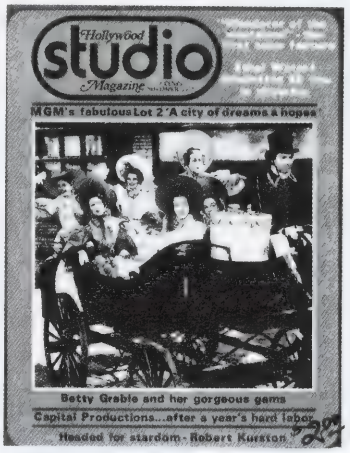
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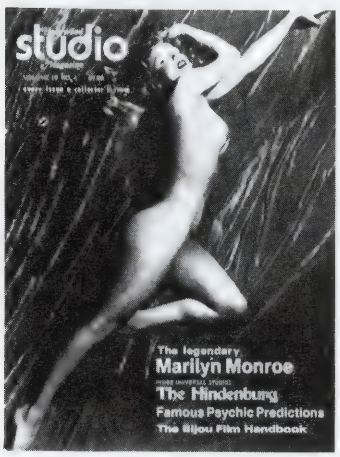
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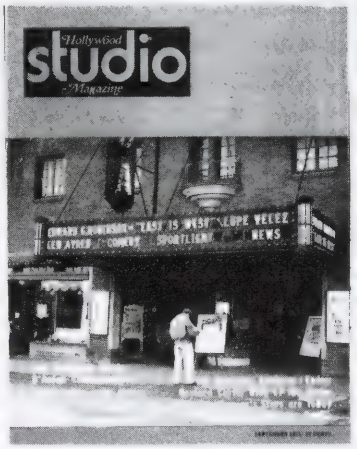
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Please note that these two reels are probably the most complete of any offered, however the quality of the prints are below our standards. They both have excellent sound but the pictorial quality is at best a little "dupey" looking. They are so funny however that we have decided to release them.

Blooper #1–First season bloopers with Kirk getting drunk and grappling with his yeoman, one of the lovelies from "Tantalus" pops out of her costume, Uhura sweet talks Mr. Spock, The Mission Impossible gang appears, and the ship explodes. Also has outakes of Don Adams with Don Rickles, Dick Van Dyke, Hogans Heroes, Johnny Carson & more. This reel is part black and white.

Blooper #2. Second Season bloopers in this reel. The crew walks into doors, Ed Reimers for "Tribbles," Kirk gets his facial makeup removed painfully, and a villain proclaims "If they refuse to cooperate, SCREW them," after this Kirk refuses to go on! The Capt gets an arrow in the groin, Spock says he will blow his brains out, Kirk pulls Harry Muds mustache, the captain does a wild dance with an alien "cutie." For the finale the crew does a conga thru the ship.

"IN SEARCH OF ANCIENT ASTRONAUTS"-5 reels–color

Narrated by Rod Sterling. Mysteries of the past take on a new and startling light when examined with the possibility that intelligent beings from outerspace visited earth thousands of years ago when our civilization was barely born. A scientific look at old artifacts, maps, legends, mythology and folklore. Filmed on locations of early civilization ruins. One interesting and puzzling artifact is a battery cell made in 2000 BC now in the Bagdad Museum. All this in older days would have been considered heresy–but today is an interesting speculation. **16mm–$203.50, S8S–$138.00**

FARO NELL -1929 two reels

Stars Loise Fazenda in an early talky comedy spoof on an early 1900 melodrama complete with villains, victimized heroins, heroes, shootings, murders with a last minute chase and rescue with a twist. The heroin rescues the hero! **16mm–$48.50, S8S–$31.50**

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BETTY BOOP's Museum–one reel–1932

Betty takes a trip to the museum in a car that roller skates, filled with statues that come alive, dinosaur skeletons that are thirsty and others that are hungry and none of this phases Betty–poor dumb lass that she is! **17mm–$27.50, S8S- $17.50**

"BETTY BOOP IN "MOTHERGOOSE LAND"–one reel

Betty reads Mother Goose as a bedtime story and the characters all come to life–naturally–what else? Humpty Dumpty, Jack & Jill, Little Boy Blue, Pied Piper and all the rest join in the fun. It was the least they could do for old Max. **16mm–$27.50, S8S–$17.50.**

BETTY BOOP IN "S.O.S."–1932–one reel

With Bimbo and Koko. It's a hell of a storm with rain coming down in sheets, the wind howling and Betty's ship sinks. We find her on a raft with Bimbo and Koko as they are saved by a pirate ship–hell, out of the fry pan and into the fire! It all ends well with a big fish saving the day. DUMB but no dumber than any other Betty Boop cartoon I've seen. If you are into dumb–dumb cartoons this is one for the books. **16mm–$27.50, S8S–$17.50.**

I CHANGED MY SEX–1 reel. Found an odd reel from the feature Glen or Glenda–tagged a trailer from the same film onto it and wound up with one of the most bizzare party films around. Yes, Bela Lugosi was in this sexploration–quickly as you will see–but the things he witnesses. Good for a laugh! **16mm–$27.50, S8S–$17.50**

CALLOWAY-JORDON MUSICALS split reel- early 1940's

Cab Calloway and orchestra do their rendition of Virginia, Georgia & Caroline. Louis Armstrong and Band with Nicodemus do their renditions of Shine. Our Original preprints had some fine black lines we were unable to remove but the sound is great. **16mm–$20.00, S8S–$12.00**

"KID IN AFRICA"–one reel

Another of the Shirley Temple series done by Educational Pictures that helped launch the child star on her acting career. "Madam Cradle Bait" (Shirley) sets out to civilize the canibals in an all kid spoof on african adventure films. Shirley ends up in the stew pot. The canibals find her not too tasty so they keep adding salt! A baby Tarzan comes to the rescue complete with a he man voice and yell. **16mm–$27.50, S8S@$17.50**

"TOMORROWS CHILDREN"–1934–6 reels.

Fantastic motion picture, unheralded in its boldness, and frankness. Stark in its ability to bring you the truth about a problem that has plagued mankind for centuries–Birth Control. Unfolded before your eyes is the perfect method of correcting the problem. This film is rumored to have been black listed and kept from the truth seeking public by early manufacturers of the "pill."

For you exploitation film lovers, here is one with the theme of state controlled sterilization. For real! See women emasculated against their will. See the first major operation ever brought to the screen. See beloved Sterling Holloway as a goofy doctor amidst all this mayhem! **16mm–$132.50, S8S–$87.50**

PARAMOUNT MAGAZINE–1920–silent–one reel

An all cartoon issue of then-popular weekly non-newsreel, featuring: Their Masters Voice–with Bobby Bumps by Earl Hurd, Feline Follies–Felix The Cat–by Pat Sullivan, Down The Mississippi–Bud & Susie–by Frank Moser; An interesting method of comparing the different techniques of three great early animators. **16mm–$27.50, S8S–$17.50**

"THE RED DESERT–6 reels

Starring Don "Red" Barry and Jack Holt. This one will surprise even the non western buff! Two men in the desert - one pursued by the other on foot contains not an absolute word of dialogue for the first ten minutes. A lengthy flashback - it seems that the Government has been missing several shipments of gold, so Pecos John (Barry) is sent to investigate. He impersonates a card shark in a saloon owned by Jack Holt and is befriended by the local jeweler. Red starts to catch on to things but his ruse is discovered and the chase is on. To discover what is behind all this and all about the saloon girl you will just have to purchase a print! Here is a great new western release with a number of unusual twists. **16mm–$132.50, S8S–$87.50**

"SONG OF FREEDOM"–7 reels

One of the great singers of this century, Paul Robeson stars in this filmed, tailor made feature produced in England by Hammer Films The story of a black worker whose non chalant singing is overheard by an opera empresserio. A Contract is signed and world-wide acclaim follows. A nameless tune had been haunting Paul for years and he leaves the opera world determined to find the source of the song which he believes to be part of his heritage and of a past he ... never known. He sails for Africa - and danger.

Undeservedly neglected, "Song Of Freedom carries a message and universal one-that of mans search for truth. It is a warm, honest, dramatic, touching and very enjoyable film and the magnificent voice of Paul Robeson can again be heard by everyone.

16mm sound–$153.50. S8S–$101.50

"FRONTIER SCOUT"–1938–6 reels

With George Houston, Al St. John, Beth Marion, Dave O'Brien and Matan Moreland. After the civil war, Steve Norris (Dave O'Brien) goes into the cattle brokerage business with partner Mort Bennett and when one herd fails to reach its dstination Steve calls on old buddy Wild Bill Hickock (geo. Houston) to investigate. Hickock discovers one herd with the identifying brand on Steve's own land and things start to look pretty obvious. Lots of action with relief by "Fuzzy", Wild Bill's sidekick. **16mm–$132.50, S8S–$101.50**

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GENTLE SIDE—Frequently billed as a heavy, Mike Mazurki takes an occasion to show his real life smiling gentle side.

BANDIT LEADER—Mike Mazurki portrayed bandit leader Tunga Khan in the 1966 MGM drama "Seven Women," which marked the final film in the celebrated cinematic career of director John Ford.

MIKE MAZURKI

"The Man of a Thousand Roles"

By William Hare

Novelist Thomas Wolfe long ago coined the maxim "You Can't Go Home Again."

Though accepted as a truism in many quarters, Mike Mazurki, never one to hesitate on the question of defying odds, successfully challenged the "You Can't Go Home Again" syndrome last year in etching a new milestone of a long and profitable acting career distributed amongst screen, television and theater.

Last year Mazurki received a unique offer to return to his hometown of Cohoes, situated three miles outside Troy in upstate New York, to play the role of Lenny in John Steinbeck's "Of Mice and Men."

"The theater where the play was staged is as old as the Ford Theater in Washington, D.C.," Mazurki reflected. "Even though I had been raised in Cohoes, I didn't know anything about this theater since it had been closed for years. About the only people in the town who remembered it were eighty or eighty-five years of age. Recently someone got the idea of reopening it. They played one season and ran in the red. Finally somebody asked 'Why don't we bring Mike Mazurki in here? He went to school here and probably would be a good draw.' They called me and asked if I would be interested and I told them I'd like to do 'Of Mice and Men.' "

A thoroughly delighted Mazurki tackled the part with gusto, receiving a series of favorable reviews. The play was such a noteworthy success that an effort was made to enter it at the prestigious Edinburgh Dramatic Festival, failing to gain admittance only due to missing the deadline.

Mazurki was cast in a role immortalized on film by Lon Chaney Jr., but he played the part on stage in a considerably different fashion than had Chaney.

"Chaney played the character in the film as a moron. I played him like an overgrown kid who's trying to outsmart his friend," Mazurki explained. "I had a friend who owned some theaters in Albany and I told our director Dave Kitchen that I'd like to see the film with Chaney. He told me that I shouldn't see it until after we opened. He didn't want to take the chance of me imitating Chaney. I'm glad I didn't see it because perhaps if I had I would have imitated him. This way I was able to put my own stamp on the character and I wound up playing it quite a bit differently than Chaney had."

Just prior to the veteran actor's stage succes in "Of Mice and Men" he achieved great distinction in the role of "The Mad Trapper" in the outdoor family adventure film "Challenge to be Free."

Mazurki, a strapping six-foot-six, appeared to be the ideal performer to brave the piercing colds of the Yukon wilderness as "The Mad Trapper" and his role reflects such credibility.

He gleefully reminisced on how he obtained the part:

"The film's original title was 'The Mad Trapper of the Yukon' and when producer Chuck Keen approached me he had already talked to a lot of strapping guys. When I was interviewed he asked, 'Do you think you can do this? You're up there in Alaska and it's fifty, sixty degrees below zero and you've got to run in sleigh shoes,

snow shoes, things like that. You've got to wrestle a bear.'

"This guy Keen was a former lumberjack and a tough little monkey. So I figured if this little guy could do things like he described to me then I could do them too. So that's how I got the part. It was a great picture and a great opportunity. I got to do everything myself without needing any stunt relief.

"Right now they're looking around for money to make a sequel to 'Challenge to be Free.' People ask me if I'd like to play the lead in the sequel and I tell them 'Sure. I'm alive. I walked away from the thing.' "

Few men could have tackled the physical challenge of the Alaskan elements in "Challenge to be Free" without any need for relief, but Mazurki, in addition to standing 6-6 and weighing 245 pounds, has an imposing athletic background that includes a ranking among professional wrestling's premier performers and stints as a pro football and basketball player.

Athletics came naturally for the ruggedly constructed Mazurki, who started out early participating in wrestling and other sports at a YMCA program in Troy, New York. After matriculating from LaSalle Institute in Troy, a Christian Brothers military academy, Mazurki won an athletic scholarship to Manhattan College.

Upon graduating from college, Mazurki ran up against a vicious adversary more formidable than any he ever tackled on a mat, "The Great Depression." Despite the many adversities of the period, Mazurki landed a job on Wall Street working as an auditor and helper. In the evenings he attended law school.

"I kept up this routine for one year before deciding that I was being wasted," Mazurki recalled. "I was a good athlete and had an opportunity to make more money in professional sports. At that time I ran into an old friend of mine who played on a basketball team called the Brooklyn Visitations. He told me that one of their forwards was hurt and they needed another player. So I tried out, made the team, and they paid me $50 a game with two games per week. So I was making a hundred dollars a week there compared to the $25 or $30 I was making on Wall Street.

"Then I turned to professional football with the Stapleton team in Staten Island. They paid me $35 or $50 dollars a game so I decided that, since I was making a hundred or a hundred and a quarter a week during the Depression and all that I was wasting my time on Wall Street and in law school."

The determined young Mazurki had successfully whipped the Depression through succeeding at professional athletics, but his biggest single break was yet to come, a pivotal career decision which would ultimately lead him into acting.

"I had gone home to Cohoes from New York City when I ran into a local newspaperman who told me that they were gonna stage professional wrestling shows in Albany," Mazurki began. "He asked me if I would be interested. I told him 'No, I'm not a professional wrestler. That's too tough.' But he persisted, finally talking me into meeting the promoter. The promoter asked if I'd be interested in a professional wrestling career and I told him the same thing I had told the newspaperman earlier. He told me to give it some thought, and that a lot of college athletes were turning to professional wrestling and earning $300, $500 and $1,000 dollars a week."

Stunned when the promoter mentioned monetary figures which seemed incredible to Mazurki, coupled with the fact that former college athletes such as Gus Sonnenberg, the originator of the flying tackle, and Joe Savoldi, who had previously played football under the legendary Knute Rockne at Notre Dame, had made a successful transition to the professional wrestling mat, Mazurki decided to take a second look.

The promoter and Mazurki eventually struck a bargain. The promoter agreed to pay him $75 a week to spend one month as his helper in his Albany office while, in his spare time, agreeing to work with Mazurki to determine if he had the ability to become a professional wrestler.

Following a month of workouts he participated in his first match, an outdoor summer promotion in a New York ballpark.

"I won my first match in five minutes," Mazurki remembered with vividness. "The next day they came around and paid me $500. I said to myself, 'This is great. $500 for a five minute match.' I asked where I would get booked and they told me Boston. So I headed for Boston. Before I knew it I was wrestling all around the East, and finally all over the country."

In the course of Mazurki's travels he competed against the top wrestlers of the era, including world champions Ed "Strangler" Lewis and Jim Londos. While on a wrestling trip to Los Angeles, Mazurki received the big break that propelled him into motion pictures.

Director Josef von Sternberg, the

SOLEMN REMINDER—A tenacious Mike Mazurki reminds Dick Powell of the importance of finding his lost girl friend in a scene from the 1944 RKO detective thriller "Murder My Sweet."

discoverer of Marlene Dietrich, was casting for "The Shanghai Gesture" when he saw Mazurki's name billed on an Olympic Auditorium wrestling card. In that the famous director was looking for foreign types he attended the matches that evening, then visited Mazurki, who is of Ukrainian descent, in his dressing room, asking him if he would be interested in an acting career.

The next day Mazurki was on the set at Twentieth Century Fox, where he was tested along with Gene Tierney, Victor Mature, Walter Huston and Ona Munson, who comprised the cast of "The Shanghai Gesture," in which the rugged wrestler made his film bow.

Although Mazurki continued his mat career for years, he found sufficient time to appear in scores of films and, later, television dramas. The Mazurki hallmark has been versatility, and if Lon Chaney Sr. could be rightfully dubbed "The Man of a Thousand Faces" then Mazurki would have to be termed "The Man of a Thousand Roles." The versatile performer played wrestlers in "The Rising Sun" and "Night and the City," a tough but sensitive ex-con in "Murder My Sweet," a circus strongman in "Nightmare Alley," a frontiersman in "Davy Crockett," a Union soldier in "Cheyenne Autumn," and a caveman in the rollicking television comedy series "It's About Time," to name but a handful of his varied roles.

One of Mazurki's most memorable character roles came in RKO's 1944 detective thriller "Murder My Sweet" starring Dick Powell, in which he played the part of ex-convict Moose Malloy, who was hellbent on finding the girl friend he left behind when he was sent up.

"Despite all my coaxing, the film's director, Edward Dmytryk, was against me having the part," Mazurki recalled. "He kept telling me that I just didn't fit it. But fortunately for me he was overruled by Charlie Koerner, who was head of the studio at the time. Koerner saw me in the commissary and thought that I was right for the part. That part along with the Von Sternberg film got me my start in pictures. The Von Sternberg film provided me with a debut, but this was a much bigger part."

Another of Mazurki's major roles came in the taut 1947 Twentieth Century Fox drama "Nightmare Alley," in which Mazurki was cast as Bruno the circus strongman. He served as protector of Colleen Gray and made certain that Stan, played by Tyrone Power, exhibited noble intentions toward her.

" 'Nightmare Alley' was such a great film and Tyrone Power gave such a tremendous performance that a lot of people, myself included, could never figure out why he never won an Academy Award," Mazurki related, "but he never even got a nomination. I think it was because the studio didn't have enough confidence in the picture and didn't spend enough money on publicity."

Mazurki remains proud over the fact that he was able to work with John Ford, Frank Capra and Cecil B. DeMille, three of the directorial giants of the screen.

"Those directors in the old days, all those great men, took the time and patience to work with you," Mazurki explained. "That is why so many people are surprised that I've gone as far as I have in the industry without having had any previous stage experience."

The talented character performer appeared in the Capra film "Pocketful of Miracles" and for DeMille in "The Unconquered." Mazurki had the distinction of performing in three films for the legendary Ford, "Donovan's Reef" and "Cheyenne Autumn" along with "Seven Women," which was Ford's last.

"Ford had a way of deflating you to bring out your best," Mazurki recollected with a smile. "At first I didn't know what to make of it, but later I found out that he did the same thing with Victor McLaglen. Ford believed that if he got you all riled up he would get the best scenes out of you."

Despite his many outstanding accomplishments Mazurki is always looking forward to the challenges of the present and the future. Currently he is hopeful of playing the role of "The Mad Trapper" in the anticipated sequel to "Challenge to be Free" while, on the legitimate stage, he would like to return to his hometown of Cohoes, New York to play the lead in "All the King's Men," a role in which Broderick Crawford won an Academy Award in the film version.

On the Southern California homefront the popular actor makes appearances at Ukrainian club gatherings along with another prominent performer of Ukrainian descent, Jack Palance, and is also involved with the Cauliflower Alley Club, an organization for retired professional boxers and wrestlers.

Although Mazurki has been retired from wrestling for better than ten years, he stays in good physical shape by swimming and playing basketball.

In the meantime "The Man of a Thousand Roles" is always on the lookout for number one thousand and one.△

POISED FOR ACTION—Mazurki played a Union soldier in the 1964 sagebrush adventure "Cheyenne Autumn" with Richard Widmark.

Bits and Pieces . . .

STUDIO NEWS * FILM FESTIVALS * LETTERS * BOOKS

HSM'S SUBSCRIPTION DRIVE

HAPPY DAYS—Our mails have been flooded this month with many renewals as well as brand new subscriptions. We appreciate the immediate response that you like Hollywood Studio Magazine. We are sure you will enjoy the many special editions that we have planned during this year. Our subscribers cover the United States from New Bedford, Massachusetts to New Orleans, Louisana . . . Midwest and West–we have subscribers in every state.

Overseas subscribers are running a close second to the United States. Represented are England, Canada, Italy, France, Japan, Australia and Mexico—also South America. We are waiting to hear from our friend in Finland who wrote us recently. "Why can't you have HSM in Finland too? "Our subscription drive has been most successful. Thank you. thank you, thank you.

DOES anyone have the Shirley Temple Christmas book, Saalfield 1937 No. 1770 and Yarn Book Saalfield 1936 No. 1777. ???? Write to Nancy Schippnick, 6452 Gross Avenue, Canoga Park, Calif. 91307.

AMERICAN INTERNATIONAL is providing "Film and Fantasy," a 12 minute summary of highlights of 23 years of AIP science fiction, fantasy and terror pictures for showings at universities and libraries.

GAME SHOW IDEAS . . . One of our readers suggested we pass this info on. Quote "There is an urgent need for daytime and nightime game show ideas. If you have one even though you've never come up with one before, contact The Persona Co., P.O. Box 1082, Burbank, Ca. 91507" . . . (That's all we know about it!)

ANNUAL DING-A-LING SHOW at the Motion Picture Television Country House held recently was a big success as usual. Appearing on the show "There's No Business like Show Business" were Iggy Wolfington, Efrem Zimbalist Jr., Bill Armstrong of the TV "Liars" fame, Mary Foy of the famous Foy family, Paul Burke, Mara Corday, May Clarke, Iris Adrian, Les Tremayne, Paul Lynde, Dick Haymes, Chill Wills, Paul Stone, daughter of Fred Stone, Jack Carter and many TV celebrities. MC was Bill Campbell and of course administrative assistant of the MPTCH, May Hoffman is always there to see that things go smoothly. A great cast and a great day!

NOSTALGIA FILM SOCIETY would like to hear from anyone living in Florida. They are busy setting up regular club meetings and are planning on an informative news letter. For info write them at P.O. Box 16284, Plantation, Florida 33318.

HOLLYWOOD STUNTSMEN'S HALL OF FAME, facing a move from their present location in Palmdale, Calif. is looking for backers and interested people to help in re-establishing the Hall of Fame. They would like to purchase a piece of property for the new proposed and enlarged Hall of Fame and Amusement Park. Palmdale Civic Center is taking over their former location. Write Johnny Hagner at 709 East Ave. Q-O, Palmdale, Calif. 93550.

Roy Rogers and Dale Evans newly opened Museum in Victorville, California, a short two hours from Los Angeles is proving quite an attraction for visitors to the high desert . . . You'll soon see a short filmstrip on national television featuring Roy inviting the traveler to Victorville and their Western Museum. Sun Day Country, local Tourist group and a member of the So. California's Visitors Council will also have 100 billboards nationwide with Roy Rogers and Dale Evans inviting the traveler to the high desert "Out where the West begins."

NEW YORK'S DEPT. OF FILM at the Museum of Modern Art is planning a large retrospective of Universal Studio films starting in June. Universal because of lack of silents in their film vaults are appealing to collectors for help in obtaining some of these films. If you have silent prints and would be willing to loan them to the museum write to Adrienne Mancia, Dept. of Modern Art, 11 West 53 St. New York, N.Y. 100129.

DON'T MISS HSM'S next issue featuring Bette Davis who received the American Film Institue's AFI Life Achievement Award in Beverly Hills Loaded with photos of the event and many, many of Bette Davis.

CINEPHILES Marty Kearns and Jon Sonneborn have formed a new movie distributing company under the name "REEL IMAGES." A new huge catalogue of Super 8mm and 16mm movies for collectors, schools and libraries is being printed. Offices will be in California and Connecticut. More info write Jon Sonneborn, 456 Monroe Turnpike, Monroe, Conn. 06568.

New Books

A must for every film buff. Massive compendium of biographical references, *WHO'S WHO IN HOLLYWOOD 1900-1976.* Over 20,000 entries covering living, late and "lost" players with a sampling of screen credits and relevant data. Edited by David Ragan. (Arlington $25.)

In *CAST OF THOUSANDS,* Anita Loos glances back with wit and feeling on 50 years of celebrity among her favorite and not-so-favorite entertainment world people. (Grosset & Dunlap $15.95)

LONG LIVE THE KING is a full-length biography of Clark Gable by Lyn Tornabene, with a credible analysis of the actor's personality. Carefully documented through extensive original sources & interviews. (Putnam $10.95)

CANADIAN FILM PRODUCTION INDEX 1976. All features made in Canada in 1974-75, all shorts produced in Quebec and by the National Film Board in the same period are listed with full cast-&-credits data. (Cinematheque Quebecoise $5.95)

A thorough and well organized guide to the British film industry, *KEMPS FILM AND TELEVISION YEAR BOOK 1976-77* fully details facilities, services and technical personnel available in England and, less extensively, in 30 other countries. (Kemps $6.50)

Film Festivals

FAMILY FILM FESTIVAL sponsored by Roger Bailey will be held April 22, 23, 24th and 25th. The festival will have 8mm and 16mm screening rooms, a film auction, classics with piano-organ accompaniment and several award winning films by young filmmakers, for location (to be decided on) write Roger Bailey, Box 232, Mt. Clemens, Michigan 48043.

Ron Hall, Vice-President of the Minneapolis Lucky 13 Cinecon and head of Festival Films asks us to inform our readers of his new address: 4445 Aldrich Ave. S. Minneapolis, Minn. 55409.

MODERN LANGUAGE FILM FESTIVAL

The Second Annual Modern Language Film Festival will be held April 28-30, 1977 at the Washington-Hilton Hotel in Washington DC. This special interest film competition will exhibit short films that communicate some

aspect of human society associated with a non-English speaking culture.

The Modern Language Film Festival is held in conjunction with the 24th Annual Meeting of the Northeast Conference on the Teaching of Foreign Languages. The 3000 foreign language educators attending will have several chances to see each festival film accepted, and awards will be made in French, Spanish, and General categories. First and second place award winners in each category will be invited to see one or more prints to the festival for distribution within the foreign language teaching profession.

Modern Language Film Festival
Headquarters, Box 623
Middlebury VT 06753.

BALTIMORE INTERNATIONAL FILM FESTIVAL

May 8-12, 1977 in Baltimore, Maryland. Special category: Films for, by and about children. Write Baltimore International Film Festival 8, P.O. Box 903, Baltimore, Maryland 21203. (301) 539-2187.

Our Readers say . . .

A nice note from Finland, . . Hollywood Studio Magazine, California

Dear friends,

I bought one old Hollywood Studio Magazine and I found your address there and I wonder if you still exist. We don't have your magazine here in Finland anwhere. I'm interested in Marilyn Monroe and I'd like to buy your old issues dealing with her. I have the one from August 1973. Could you send to me a list on the magazines on her? (She is at least on cover; September 1970 and February 1976) Could I get at least them? Is it possible to order Hollywood Studio Magazine with you. How much should I pay for one year here in Finland? I hope you will write very soon to me!

Sincerely yours
Mr. Juha Kayhko
Helsinki 40, Finland

Wants Fay Helm Photos

HSM:

I am trying to get back photos of movie actress Fay Helm popular in the 40's—my photos were burned so I hope you have something of her.

Please advise me if you can or can't sell me anything of Fay Helm—enclosed envelope—where else might I find photos of her? Here is a list of her films I can remember—Ones with check had portraits of her in the key sets. When thru with the list will you return it to me? Max Factor made some wonderful photos of her in the '40's connected with make up—where can I get those?

Hopefully and Gratefully
Wesley Chase

Also interested in portraits only of Louise Fazenda—mainly portraits by photographer Elmer Fryer—his name is on the reverse. Address: 722 Hillcrest Ave., Pacific Grove, Calif. 93950.

Wants Vivian Blaine Posters!

Saw your ad in back issue of "Studio Mag." Would be very interested in POSTERS of any Vivian Blaine Films.

Jim Meyhart
328 N.W. Richmond Beach Rd.
No. 303, Seattle, Wash. 98177.

HERE'S SALLY PHIPP'S ADDRESS

What a beautiful job Hollywood Studio Magazine did with my short note and the Publicity releases from 'American On State'—I thank you very much and the people at the John F. Kennedy Center For The Performing Arts where America On Stage is still most active, were also pleased.

In the Rosemary Awards article on page 34 in the September issue, Vol. 10—No. II—it was stated that after the Awards help in New York, I would give the address of SALLY PHIPPS—well here are the words in Miss Phipps letter of thanks for her Rosemary—Quote "I Think corresponding with you, I have lost my hesitance and shyness of greeting fans and those who remember me. So feel free to give my address as you request. My son Robert is going to visit you and he will give you a much better description of my feelings about the lovely, lovely, lovely Rosemary Award. Erik Rhode and I were both simply thrilled. By the way Erik is now appearing in an off-Broadway play, he has asked me to invite you up for the show and a great visit afterwards. Come on up."—Miss Phipps has been living in Brooklyn Heights for over twenty years after she closed out her stage career—She can be reached at the Hotel St. George—Henry at Clark Sts. Brooklyn Heights, New York—11201—suite 974—So now our promise has been kept and both Sally and her son—Robert Horned are subscribing to Hollywood Studio—They loved it.

Tom Fulbright
Greater Capitol Heights, Maryland

Liza Minnelli with 2 MM's

HOLLYWOOD STUDIO MAGAZINE

I need two back issues no. 17 May 1972-Vol. 6 No. 12 and No. 41 March 1975-Vol. 9 No. 8.

By the way you got *LIZA MINNELLI's* name wrong! Put an *N* in it.

You have a great mag. anyway.
"LIMELIGHT ON LIZA"
fan
Randy M. Broome
Memphis, Tenn. 38122

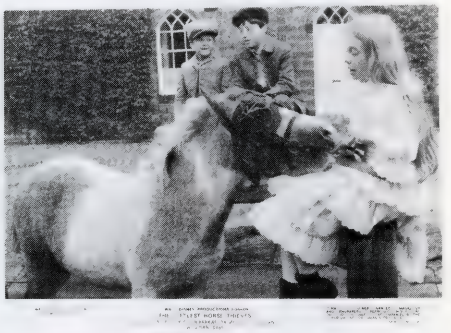
Ed. Note: Sorry about that!

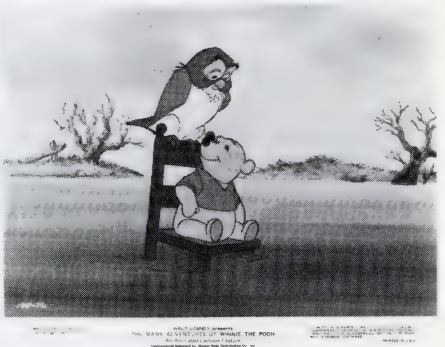
DISNEY STUDIOS

Ted Key, writer-cartoonist who pens the syndicated "Hazel" comic panel, has completed an original screen-play for Walt Disney Productions entitled "The Cat From Outer Space."

Concerning an extra-terrestrial cat who's crash-landed in Washington, D.C., and the offbeat psychiatrist who befriends him, the comedy goes before the cameras in May, according to co-producers Ron Miller and Norman Tokar. Tokar will also direct.

Other original stories written by Key for Disney Studios are "Gus," starring Edward Asner, Don Knotts, Gary Grimes and Tim Conway, and "$1,000,000 Duck," starring Dean Jones and Sandy Duncan.





A DISNEY DUO-Flash, the lead pit pony meets his three young co-stars, Chloe Franks, Benjie Boldar and Andrew Harrison between scenes of location filming in England on Walt Disney production "The Littlest Horse Thieves." This live action feature is paired with the animated cartoon production, "The Many Adventures of Winnie the Pooh."

COLUMBIA STUDIOS

COLUMBIA PICTURES MARTIN RITT SEMINAR—

Martin Ritt, who recently completed production of "Casey's Shadow," starring Walter Matthau and Alexis Smith, on New Mexico and Louisiana locations for producer Ray Stark and Columbia Pictures, was the subject of a retrospective of films he had directed at Eastern Illinois University in Charleston.

Rebecca Wild, head of the University's English Department, stated that the salute to Ritt was prompted by his most recent release, Columbia's "The Front," and that the film would be one of eight choices from Ritt's body of work to be shown during the three-day event. Other films include "Hud," "Edge of the City," "The Spy Who Came in from the Cold," "Hom-

Continued on Page 40

Famed Costumes of the Golden Era

A tribute to the art and craft of motion picture costume design is the fabulous and unusual display of gowns designed by noted Hollywood designers now touring the country. The exhibit has been shown in the Academy of Motion Picture Arts and Sciences and also the New York Museum.

Sponsored by the Academy's costume design executive committee, the display includes the following: A gown designed by Walter Plunkett for Vivien Leigh in "Gone With the Wind," a gown designed by Sheila O'Brien for Joan Crawford in "Humoresque," the pumpkin seed wedding dress designed by John Truscott for Vanessa Redgrave in "Camelot," shoes worn by Fred Astair in "The Broadway Melody of 1949," and gowns designed by Adrian for Garbo in "Camillie.' and "Anna Karenina."

Also in the exhibit is a gown designed by Burton Miller for Genevieve Bujold in "Swashbuckler," a cape designed by Adrian for Norma Shearer in "Romeo and Juliet," and a gown designed by Bob Mackie and Ray Aghayan for Barbra Streisand in "Funny Girl."

There are several other gowns, plus a large assortment of jewelry, accessories and sketches, including Harold Grieve's costume sketches for the 1926 version of "Ben-Hur."

The exhibit has been coordinated by Anthony Slide under the direction of Burton Miller and Sheila O'Brien.

Watch for this fantastic 'one of a kind' exhibit. It may come to your city.△

A Marlene Dietrich costume.

Ava Gardner: *The Great Sinner*, 1949.

Greta Garbo: *Camille*, 1936

The Great Designers

Among the great designers of Hollywood's Golden Age was Gilbert Adrian, who for many years created luxurious fashions for the stars of the Metro-Goldyn-Mayer Studio. His name is strongly linked to Greta Garbo's. Her personality inspired him to create a very special style that accented her mysteriousness and her spellbinding femininity. The magnificent Garbo looked majestic in the lush velvet Adrian gown she wore to portray the title role in the 1933 movie, *Queen Christina.* She was breathtaking in a flowing, cream-colored coat trimmed in fur and gold embroidery, as Marguerite Gautier in *Camille.*

Among the many other famous movie stars that Adrian designed for were Jean Harlow, Joan Crawford and Norma Shearer, creating styles that not only suited their various roles, but which were adapted to their particular and unique kinds of beauty. Norma Shearer's spectacular dress for *Marie Antoinette* was exquisitely and lavishly crafted. The white organza dress with pleated bouffant sleeves that Adrian created for Joan Crawford in *Letty Lyntom* was widely copied and bought

by thousands of American women of the time at every price range.

Equally famous in the annals of Hollywood costume designers is Walter Plunkett. One of his greatest and best remembered achievements was Vivien Leigh's wardrobe for *Gone with the Wind.* No one who saw the movie (and, with all its revivals, is there anyone now who has not?) will forget the gown Scarlett O'Hara "Made for herself" from the green velvet draperies she yanked from the stately windows of Tara, complete with fringes and tassels.

Not quite the Golden Age, but still nostalgic, are names from the late forties and fifties—names like Marilyn Monroe, Ava Gardner, Leslie Caron, Grace Kelly, Rita Hayworth. Their costumes and clothes, while not in the same grand tradition, are still fascinating. The sexy, body-hugging sheaths of Marilyn Monroe; Leslie Caron's petal-pink tulle dress from The Glass Slipper, Judy Garland's sawed-off tuxedo. △

Vivien Leigh: *Gone with the Wind,* 1939.

DAVID MANNERS/ Continued

there must be some satisfaction for him in realizing the important role he played in the lives of so many movie goers.

Admitting to moods and being a great romanticist David would much rather be informal and do what he pleases. He is a great believer in "Laughter plays a more decisive part in life than tears" and "Nobody wants to hear about your troubles"—"You reflect what you think"—"Success doesn't care who has it—don't let it go to your head—it's apt to leave at any time."

And so, we have the greatest respect for David Manners today just as much as when he was a reigning favorite of the glamourous 30's and admire his quiet dignity, unaffected and cultured manner, his straight forwardness and very keen sense of humour. May he continue to live his life as he sees fit—away from the maddening throng and enjoying the Peace and Contentment he so richly deserves and to which he is now entitled.△

GLAMOURous VIRGINIA BRUCE/ Continued

The gray cat which had been sleeping so peacefully stirred, arched its back and leaped from chair to Virginia on the couch with an outraged purr.

We got back to Ali, who was flying in Saturday from Turkey where he'd been since June adding Turkish dialogue to a movie, in color, which they'd made together in Turkey last year.

The whole Ipar family had arrived back in the United States last December. Ali stayed six months and returned alone.

"I adored Turkey. It was so beautiful and I can scarcely wait for Ali to get home. Saturday. Sunday's his birthday and Tuesday's mine. We're going to have a party," she told me with the animated sparkle of a child.

We turned back briefly to the story of Virginia Bruce, the actress, but Virginia Ipar, the captivating girl, continued to emerge, full of stories of working for Ziegfeld, and living in a tiny room at the Barbizon-Plaza in New York, of her father who let his daughter go to the big city and bribed the porter $5.00 to take care of her, of the people she'd known and the films she'd made—a panorama of a colorful life lived with humor and color, and the quality of under-emphasizing the tragedies which had also beset her.

"Only Stan (her brother) and I are left," she said as I rose to leave. "He's a tennis pro, and an inventor on the side," she chuckled, giving me a fine sales talk on his latest invention, a coffee pourer.

Suddenly, I heard a screen door slam and the rapid clatter of high heels on the driveway. Breathlessly, Virginia Bruce Ipar stopped directly in front of the Terra, her hands on her hips, eyes wide.

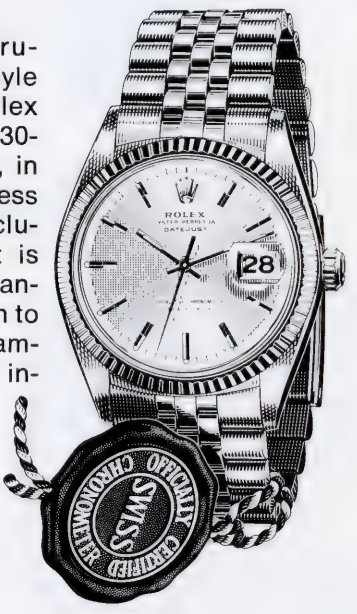
"Well," she said, and again "Well," and chuckled apologetically, "I just wanted to meet the Yella Terra," she admitted.

I laughed. The Terra purred.△

VIRGINIA BRUCE'S BEST FILMS

Virginia Bruce who was one of Metro's loveliest blond stars still lives in the Pacific Palisades. A fall in 1973 fractured her hip. Though recovered it is not likely that she will act again. She has not been seen on the screen since 1960 when she played Kim Novak's mother in "Strangers When We Meet."

Best Films were: *"The Love Parade," "The Miracle Man," "The Mighty Barnum," "The Great Ziegfeld," Stronger Than Desire," "Hired Wife," "The Invisible Woman," "Brazil," "The Night has a Thousand Eyes," "State Dept. File 649," "The Reluctant Bride," and many many more.*



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Debbie Reynolds, Thalians prexy, and Ruta Lee, Chairman of the Board, with C. Richard Coffey, exec. v/p of Calvert Distillers on royal receiving line at Crown Russe Ball. (Photo by Stan Adams)

Elsa Lanchester and Glenn Ford were among the mob who turned out for Christopher Isherwood and the launching of his book, "Christopher and His Kind."

(Photo by Frank Edwards)

In 1972, weeks before her death from a heart attack, Miriam Hopkins spent Sunday at the Jack Oakie's ranch with our Man About Town. This is probably the last candid shot ever taken of Miriam.

Lee Graham's "Man About Town"

It was snowing in Beverly Hills. For the skeptics, I should explain the snow was falling from a machine on top of the Beverly Wilshire with flakes landing on guests arriving for the Thalians Presidents Club Crown Russe Ball. It was an evening right out of the old world with the "Dr. Zhivago" decor taking us back to an era of lost elegance. Men wore white tie and tails or costumes of Russian nobility. Women were in elaborate ballgowns.

Ann Miller was "Anna Karenina." In a black gown, black fox hat, fox muff, and long fox boa, Ann made quite an entrance, via sled, before being presented at court.

Thalians prexy Debbie Reynolds was wearing a lavish gown which Lana Turner wore in "Diane." Debbie took it out of her costume collection which she bought at the MGM auction. Ruta Lee, observing her first wedding anniversary to Webb Lowe, wore her wedding dress.

In keeping with the Russian theme, the menu consisted of hot Borscht, Veal Pojarski, Kasha and Charlotte Russe, with Crown Russe Vodka, caviar and champagne up the Ukrainian.

One "mad Russian" lost his wife in the melee and told us if the Cossacks had taken her away, he was going to start a revolution. Fortunately, she was in the ladies room.

* * *

You could say a lot about the party, but you couldn't call it exclusive. What a melting pot! It was a combination gallery showing of Don Bachardy's sketches of Christopher Isherwood and autograph party for the author's slice of autobiography, "Christopher and His Kind," at the Nicholas Wilder Gallery.

Ultra-chic Natalie Schafer moaned, "I feel so overdressed." No, Natalie, the others were underdressed with their T-shirts, Levis, and fake furs.

Age-wise, name it, was there. Guests ranged from young ones prancing around like Bianca Jagger to mature types like George Cukor, John Houseman, and Elsa Lanchester, all in their seventies. And, of course, there was a literary crowd with Gore Vidal in the midst.

Isherwood is best known for his "Berlin Stories," which became the basis for "I Am A Camera" and "Cabaret." The famed writer says, "Hitler's coming to power made me an 'honorary refugee.'"

* * *

The Valley's fabulous La Serre restaurant was the setting for a beautiful dinner party hosted by personable Rick Hendrick which served as reunion time for several guests. Adele Jergens and Virginia Mayo hadn't seen each other since the fifties. Martha Raye hadn't seen Glenn Langan since they worked together in "Four Jills in a Jeep" ('44). Martha and Kay Ballard, both out of town most of the time with engagements, had a good time reminiscing.

* * *

It was wonderful catching up with friends. Hermoine Baddeley confided that she has secured her release from Norman Lear's Tandem Productions and is leaving "Maude." Virginia

"Ginger, Loretta and Irene Who?" is about three actresses of the thirties: Loretta Young, Ginger Rogers, Kay Francis, Miriam Hopkins, Ruth Etting and Irene Bentley. Irene is shown in a scene from "Smoky" with Victor Jory. (Photo by Yani Begakis).

"Ginger, Loretta and Irene Who?

was launched with a cocktail party at the Beverly Wilshire given in honor of the author, George Eells, by Friends of the USC Libraries.

New Year's Eve, 1933, six Hollywood stars were playing to packed houses in New York: Ginger Rogers, Miriam Hopkins, Ruth Etting, Kay Francis, Loretta Young—and Irene Bentley. Irene who? For Ginger ("The Survivor") and Loretta ("The Manipulator") the years brought fame and fortune; for Miriam and Kay, great reknown and painful decline; for Ruth, scandal and violence; and for Irene, total oblivion.

Of the six ladies, I was very close to one, Miriam Hopkins, and found myself included in Eells' chapter on "The Maverick." I was always surprised that, unlike most stars of the golden era, Miriam had no interest in her cinema achievements. George hit the nail on the head when he wrote, "If she was not interested in recalling her old films, or anyone else's, old lovers were an endless fascination."

Of the many attractive ladies attending the cocktailery, the two who received the most attention were Gloria Swanson and Florence Eldridge, both in their seventies. Swanson was with her sixth husband, William Dufty, twenty years her junior, whom she wed last year at 77. Gloria and her groom are collaborating on her long-awaited autobiography, and when it's published, Gloria promises, "There are going to be a lot of bodies twirling in the ground."

After the death of her husband, Fredric March, two years ago, Florence Edlridge sold their country home in Connecticut. She returned here a short time ago from three months in Italy, where she was visiting her daughter and grandchildren. Mrs. March has settled into a new condominium in Beverly Hills where she plans to live permanently.

Mayo, beautiful as ever, has been busy in stock, summer theatres and TV since the death of her husband, Michael O'Shea, four years ago. Virginia lives with her daughter in Thousand Oaks. Glenn Langan, now Divisional Sales Manager of the National Utility Service of San Francisco, handling 11 Western States and Hawaii, spends half his time on the road and commutes back to Encino on weekends.

* * *

Friends are praying that Jane Russell's involvement with her life story, to be published next year by Simon & Schuster, will take her out of the great depression she has been in since the arrest of her son for murder. From Santa Barbara, where Jane lives with her third husband, realtor John Peoples, comes word she has been a total recluse since the tragedy.

* * *

Leave it to Constance Moore. The leg she broke a couple of months ago has been in two casts, then she was confined to a wheel chair. Now she uses a walker. When her husband, John

Continued on Page 40

ANNA Q. NILLSEN/ Continued

a friend of mine about going shopping with me for a new coat. I have dozens of coats, but I wanted a new one. It took her a couple of days to plan to go with me . . . and by the time she called back it was too late."

Anna Q. Nillsen had the grace to look just a little shamefaced. "Oh, well, I'd rather have the new gate and a pergola, anyway!"

She reached down and plucked a snail off a branch with an exclamation of anger and indignation.

"I used to run from bugs," she admitted. "Now look at me."

She dropped the offending *escargot* to the walk. The last we heard as we left the peaceful garden was the echo of the crunch beneath Anna Q. Nillsen's sandaled foot.△ —ZELDA CINI

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MAN ABOUT TOWN/ Continued

Maschio, decided it would be nice to give a party for Italian producer Roberto Haggiag, visiting from Rome, Connie didn't let her incapacitation stop her from whipping up a party on three days notice.

Their guest, Susan Oliver, has a wild sense of humor. What other sex symbol would introduce herself by saying, "Hello, my name is Charlton Heston." Peter Menjou, attorney son of the late Adolphe Menjou, told me his mother, Verree Teasdale, pushing 80, is still interested in fashions even though she hasn't been out socially in years.

Earl Hooliman and Jackie Joseph at the Hellenic Society's Vasilopita dinner dance benefiting Greek orphans. (Photo by Yani Begakis)

Patsy Kelly and Joshua Logan! This unlikely combination will work together for the first time when peppy Patsy, playing a vaudevillian, co-stars in the director-producer's "Nothing But the Truth" on Broadway.

* * *

Rock Hudson, after getting his musical feet wet in "I Do, I Do" a couple of years ago, is going further into the water. He'll be touring the open-air theatres this summer in "Camelot." Are you ready for Rock as King Arthur?

Reported conversation at a Hollywood party:

Jon Peters: "I understand 'A Star Is Born' is outgrossing 'King Kong.' "

Dino DeLaurentis: "Yes, but that's because your monkey sings."

BITS AND PIECES/ Continued

bre," "The Molly Maguires," "Sounder" and "Conrack."

Ritt, who met with students engaged in a program on Film Speech and Communications stated: "I believe it is significant and encouraging that there is an increasing number of young people all over the country taking film and the business of producing film more seriously."

Retrospectives of Ritt's work over a notable screen career as producer, director, writer, and originally on the stage and television as an actor, have been held in the past in London and in the U.S. at the University of Southern California and the San Francisco Film Festival.△

THE WAY TO GO

by Robert Kendall

Off on another nostalgic trip where once again I'm reminded Hollywood has left its imprint on every nation. The trip was arranged by Malooly Assoc. Travel of Los Angeles, pinpointing places of particular interest to the film buff.

Continued from last month

I barely had time on this plane jaunt to make notes on all I'd seen in Oslo. I'd noticed a Harold Lloyd movie was playing on the main street. Huge posters of Laurel and Hardy were in a big bookstore, and James Dean's biography was selling there too. And then, the plane landed in Bergen Airport. The walk to the hotel, through the park with its huge artificial lake in its center made me realize just how much I'd miss if we hadn't included Bergen in our trip.

At one end of the park a gazebo-styled silver bandstand glistened in the sun. But what surprised me were the towering mountains nearby. We stayed at the Hotel Norge. Every room offers a view of the ocean and the mountain.

En route to see Grieg's home on the outskirts of Bergen, the guide told me how much Jeanette MacDonald enjoyed going to Grieg's home when she visited it years ago. And I could see why when I got there myself. For it is set on a mountain-side as if it was in the park. The water is down below, and following a short trail, we see where Grieg is buried, overlooking the water.

The people of Norway I gather weren't impressed favorably with "Song of Norway" as they felt Hollywood took too many liberties with his story. A five hour Fjord trip was one of the most exciting adventures in Scandanavia. The towering mountains on both sides of the water, giant boulders, homes in this idyllic setting and even a spectacular waterfall at one point made it memorable. The gourmet buffet at the Norge Hotel was one of the best in the world. American tourists seemed to enjoy it immensely.

From here, back to Copenhagen. At Tivoli Gardens saw the famous Danish comedian Victor Borge. The concert hall where he appeared was packed, and there was standing room only. We stood, but enjoyed seeing the Danish people having such a good time—even though a Danish lady standing beside me had to interpret so I could find out what was funny. The new hotel Scandanavia is a marvel, with its ultra-modern towers and lobby. But I still enjoyed the Royal Hotel buffet in downtown the most. It was lavish, and served with usual Danish hospitality.

Top: Standing before Belvedere Palace, Vienna
Bottom: Patio: Hotel Crillon, Paris

From Denmark flew to Warsaw. This huge city seemed so quiet at night when we arrived in contrast to where we had been. The Europski Hotel, the traditional old hotel was booked solid, so we stayed at Hotel Inter-Continental in the heart of downtown. The food here is expensive. But the thing that impressed most was the marvelous spirit of the Polish people. In a museum we saw Warsaw before W.W. II, then shots of Nazi bombers on a two-month mission to demolish the city—in films captured from Nazi archives. But, the city reduced to rubble rose again, when the courageous people of Poland found the blueprints for the buildings had not been destroyed and used them to re-built Warsaw—just as it was. A monumental achievement to the human spirit. Today, Warsaw stands in all its regal splendor. The fabulous palace in the huge park stands in its marble and golden splendor, surrounded by fountains and artificial lakes, faithfully restored. The big hotels, the Grand, the Europski—all re-built, as they were. To look at the main boulevards it is next to impossible to believe it was all demolished, and then re-constructed in such a short time, considering it took centuries for the buildings to be built originally.

One guide we had told us that she saw people being pulled from their homes screaming by Nazis to be killed. She escaped with her children just in time. As she sees war-clouds form in hot-points around the world today, she is disheartened, recognizing all the suffering of W.W. II would be in vain, if it only was a stop-gap until W.W. III where every city on the planet could become a fiery holocaust.

The American movies are popular here. Garbo movies play, Chaplin pictures too, and American popular music is heard everywhere from Warsaw to Prague. The Inter-Continental Hotel here overlooks the Vistula River which cuts through the center of the city. It is a plush, modern hotel, with a roof-top restaurant. But there are shortages. The restaurant had no beef at all during our stay. The entire city is being renovated. Having been here in 1964, and 1966, I could see the changes. The subway is being put in so the main boulevard is disrupted completely. Nevertheless, the big building push goes on, and progress is seen everywhere. Once again, the American movies are popular. The stars of Hollywood during its golden era—such as Sonja Henie, Shirley Temple, Betty Grable, Marlene Dietrich—all popular. And James Dean and Marilyn Monroe movies always do well.

From Prague to Vienna. The Sacher Hotel retains its elegance, friendliness, and beauty. There are beautiful paintings lining the hallways, and each room has its chandelier, velvet sofas and chairs, and hallway entrances. The food here is famous, and the Sacher Torte justly so, for it is delicious. The Imperial, where we had dinner one evening has slipped in service, and the Hotel Intercontinental leaves much to be desired. But the Sacher is number one in most every aspect. They obtained tickets for the Opera at the Schounbraun Palace private opera house. It was a setting for royalty. The Belvedere Palace is so vast it is always hard to take it all in. The museum that fronts the Palace is often overlooked and that is too bad, for it has a wealth of treasures to offer the tourist. There is a tremendous amount of construction going on now. Vienna is vying for UN business. The huge buildings which have cost the Vienna taxpayers plenty are a big attraction to UN people, as they offer rent-free offices. They figure the money generated through their being there will compensate for the

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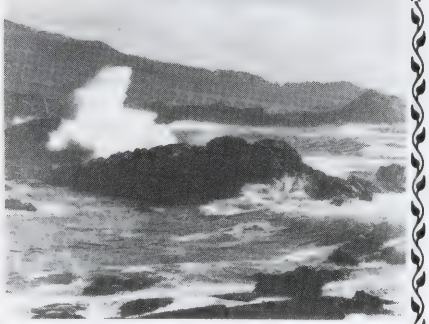

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"Seven Per Cent Solution" was filmed in Vienna in part, and Liz Taylor is there now for "Little Night Music." By train from Vienna to Switzerland. But first a stop in Salzburg, the day before the music festival opened. Even in the rain we encountered, the beauty of Salzburg in its mountain setting was not dimmed. The 800 year old hotel the Goldener Hirsch re-captured the spirit of the centuries ago, and their chocloate dessert was mouth-watering. Austrian pastry is superb ... The mountains at night offer unique hotel settings. One hotel is almost set in the rocky mountain that rises behind it. When floodnighted at night it creates a most unusual, moddy setting.

From Salzburg to Zurich. This city was rainy as we went through it. Stayed at the Hotel Baur Du Lac which has its own park, and it is set on a small inlet, right near the water and the main street. The restaurant in its garden-gazebo type setting, is ultra plain with white pillars, and huge picture windows. The fresh vegetables and salads, and cooking expertise is much in evidence here, making one postpone the diet another day.

And then Geneva. The Hotel Inter-Continental offers rooms with a spectacular view of Lake Geneva and the mountains beyond, bordering the bright blue, clear skies. The sunshine was out, and the city never looked more bright and beautiful, following the rain.

From Geneva to Lausanne, and the Beau Rivage Hotel where I met Charlie Chaplin and Oona, his attractive wife. Charlie looked wonderful, dressed in black tie, and black suit for dinner in the old-fashioned hotel which has been popular since the days of Queen Victoria. Liz Taylor loves this place too, and that is why she and Burton had one of their honeymoons there.

From here to Paris by plane. Paris was clear and beautiful. The Crillon Hotel was our headquarters for our five day stay. Built by Louis the IV it remains as a symbol of the lavish Parisian past, and it's present high-standards. Sophia Loren, Chaplin and a host of other film-folk and diplomats stay here. Situated at Place de la Concorde it is at one end of Champs de Elysee. The nearby Park was showing a two-month retrospective of Fred Astaire-Ginger Rogers movies.

And on the famed theater marquees lining the boulevard the Hollywood movies were playing again, "Gone With the Wind," "That's Entertainment," and current Hollywood hits such as "Taxi Driver," and "One Flew Over the Cuckoo's Nest."

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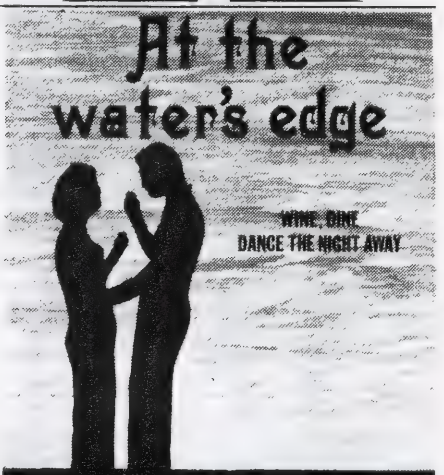

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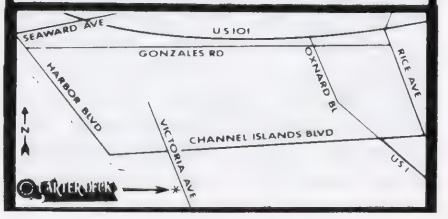

Hollywood, Hollywood—in Paris.

The Leningrad Ballet was playing at the Louvre for a benefit concert. I saw it and enjoyed it immensely. The Opera House is unlike any other opera house I have seen in the world, and I enjoyed an opera there. Took a train to see Fontainbleau Castle. The town where the beautiful structure is located is lined with splendid homes of older architecture, but perfectly preserved.

Maxim's Restaurant is a magnificent reminder of the past. Sitting at one end of the restaurant, a view of the length of the posh place is possible. Red-silk wallpaper, white tablecloths, and candlelight at each table, with flowers, and ferns, and a strolling violinist, plus very good food makes Maxim's one of my favorites.

Continued—On To London where the stage has taken over some of Hollywood's brightest stars)

It was a strange feeling to be in Maxim's in Paris one night and two nights later in London, I saw Maxim's re-created on the stage of the Palladium Theater. For super ballet star Margot Fonteyn was appearing in the Australian Ballet's production of Franz Lehar's "Merry Widow." The sets did resemble the Maxim's I had seen a few days before—where Lehar got his "inspiration" for the famous musical that Hollywood has made over and over, with Mae Murray, Jeanette MacDonald, and Lana Turner.

The audience went wild over this production, done as a ballet musical version, and Fonteyn proved she's lost none of her starpower.

A visit to Stratford on the Avon to see the home of William Shakespeare was a fascinating way to spend a day. The Paddington Station area was very colorful too. That is where the train can be taken from London to get there.

More Sun For Less-
In The Heart Of Palm Springs...

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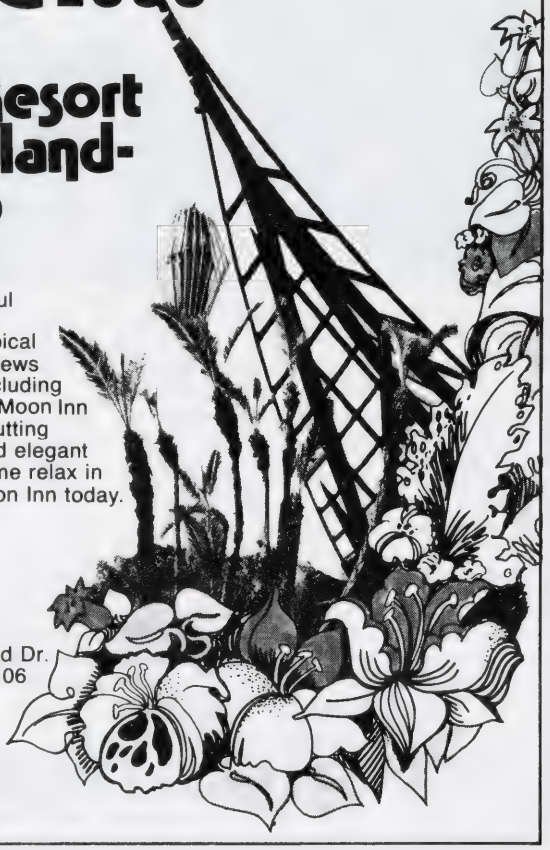

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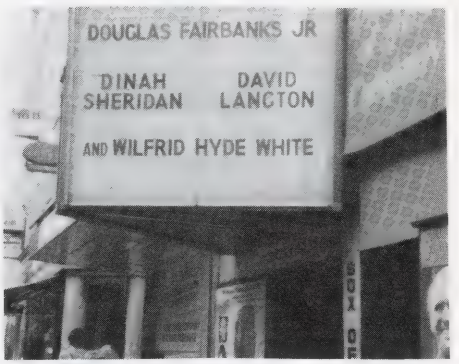
Sherlock Holmes Pub London

A boat trip down the Thames, and seeing the skipper Cutty Sark at Greenwich was a first for me and fun. Also, went to the Baker Street Building where Sherlock Holmes' creator Sir Arthur Conan Doyle once practiced dentistry. And visited the downtown London Sherlock Holmes Pub is located. In a second floor restaurant, they've preserved a room which houses the replica of Holmes' office.



Doug Fairbanks Jr. returns to London stage

Backstage with Douglas Fairbanks Jr.

The London theater was booming. "The Pleasure of His Company" with Doug Fairbanks Jr. back on the London stage was an event. Enjoyed the show and talking to Doug backstage. Also, enjoyed Robert Morley in the funny show, "Banana Ridge." Morley can make an audience laugh, merely raising an eyebrow, or lowering the tone of his voice.

Continued in the next issue.

Hollywood studio Magazine

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FOR SALE MOVIE books on movie stars; hard and soft covers; also books relating to comic books, and comic strips. Send 50c for list to: F.R. Buccigrossi, 800 E. Pittsburgh, No. Versailles, PA 15137. 678-7338 (3-4-'77)

Audie Leon Murphy Memorial Fan Club, Lillian Bailey, Pres., 10522 Excelsior Dr., La Mirada, Calif. 90638. New book available. Will trade material. (2-3-4-'77)

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I have star clippings to sell. Please name your star and send a S.A.S.E. N. Schippnick, 6452 Gross Avenue, Canoga Park Calif. 91307. (4-5-'77)

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Art Work of the stars—Ink or pencil sketches—Write for information. Kathleen Ann Bailey, 15022 Excelsior Dr. LaMirada, Calif—90638 (2-3-4-'77)

CLIPPINGS/PACKAGES made up on all personalities. You Name It Want material Bette Davis & Frances Drake. Tom Stuto, 27 Evans Rd., Stoneham, Mass. 02180 (3-4-'77)

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CINEMA CLASSICS: Finest in features and shorts, 16mm and S8mm. Catalogue and supplements—$2: Storace Films Co., P.O. Box 4337, Scottsdale, Arizona 85258. (2-3-4-'77)

SALE! SUPER 8 SILENT and sound movies. Thousands of titles available. Write for free catalog. The Sheik Film Store, 7700 Maple St., New Orleans, LA. 70118 (4-5-6-'77)

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Wanted: Copy of the real stars No. 2 in paperback by Leonard Maltin and Quotations from Charlie Chan. A.C. Greco, 5 Manor Drive, North Haven, Conn. 06473 (4-5-'77)

WANTED: Old films, Super 8 on Buck Jones, P.O. Box 194, Sioux Falls, South Dakota 57101 (4-5-'77)

WANTED: Julie Andrews material, and Frank Sinatra, Tommy Dorsey's recording of "I'll Take Tallulah" (1940's) Steven Shapiro, 5574 W. 79th St. LA, CA 90045 (4-5-'77)

I am looking for the Shirley Temple Christmas Book, Saalfield 1937 No. 1770 and Yarn Book Saalfield 1936 No. 1777, Nancy Schippnick, 6452 Gross Avenue, Canoga Park, Calif. 91307. (4-5-'77)

WANTED: any information current or old and photos of Werner Klemperer. G.C. Harris, Box 13043, Austin, Texas 78711 (4-5-'77)

Buying movie magazines, lobby cards, scene stills, movie star cutouts, sheet music 1920s-1960s. J. Kessler, 13685 SW. 76 Street, Miami, Florida 33183.

WANTED: clips & Trailers of Musicals. Also Original, uncut Gene Autry features. Robert C. Etzler Box 187, McClure, Pa. 17841 (4-5-'77)

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Wanted: Material on Nelson Eddy—writeups, reviews, photos from concert and radio career. Betty Bendig, 29449 N. Hilltop Rd., Chagrin Falls, OH 44022 (3-4-'77)

Looking! Any revealing pin-ups, semi-nudes, nudes, etc. of well-known stars, either current or in their starlet years. Mid-America Film Archive, Ltd., 409 South Inman, Sublette, Kansas 67877 (3-4-5-'77)

WANTED—Gloria DeHaven photos, snapshots, poster from "Summer Stock," and "Three Little Words." Programs from her stage shows. Ron deArmond, 97 Oak Rd., Fairfax, Calif. 94930 (3-4-'77)

Interested in any authentic Jean Harlow Memorabilia. Mid-America Film Archive, Ltd., 409 South Inman, Sublette, Kansas 67877 (3-4-5-'77)

WANTED—All Shirley Temple items, old movie magazines, old Christmas and toy catalogs. M. Meisinger, 11 South 767 Book Rd., Naperville, IL 60540 (3-4-77)

WANTED—"Saratoga Trunk" 1945. A good original 16mm print of this film. I will pay top dollars for this movie. F.M. Stephenson, 5051 Genesee Ave., San Diego, CA 92117 (714) 274-1010 (3-4-'77)

WANTED: 16mm features of Chaplin, Fields, and musical comedy. Vince Mikutis, 4205 59th St., Kenosha, Wisc. 53140 (3-4-'77)

WANTED: Clippings or photos of Betty Grable and Jane Russell—have almost everyone to trade. Wanted—old Photoplays, Modern Screen, Silver Screens, Screenland and Movie Star Parades. P.O. Box 132, Independence, Missouri 64051. (2-3-4-'77)

"Just a friend abroad, seeks correspondence. Wanted movies, books, magazines, photos, records in exchange same." Antonio Gomes, Caixa Postal, 1334, 90.000 Porto Alegre (RS), Brasil, South America. (2-3-4-'77.

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Wanted—I'm interested in material on Annette Funicello & Mary Tyler Moore. Anything that's old or new. Have lots to trade. Miss Jackie Harper, 236 Edwards St. Elberton, GA 30635 (3-4-'77)

Wanted: Photos—clippings on LINDA DARNELL, especially period from 1944 thru 1954 (3-4-'77)

Wanted: Anyone out there any films or press books Fred Thomson Western and Richard Talmadge. Pay top dollar. Fred Schwartz, 357-2nd St. Albany, New York 12206 (518) 436-0584 (2-3-4-'77)

Wanted to Buy or Trade: Betty Grable items. Lots of 30-40's material on all other stars for trading. Louis Truxillo, 815 Toulouse St., New Orleans, La. 70116. (11-12-'76-2-3-4-5-6-7-8-9-'77)

WANTED Excellent original print of film "A Woman's Face," with Joan Crawford and Melvyn Douglas. Robert D. Wright, Jr. 507 N. 8th St, Hubbard, Texas. (817) 576-2358. (2-3-4-'77)

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For Sale: Rare issues of Private Screenings; Nostalgia Illustrated March—August 1975; Film Collector's World 1-10. Richard Wightman, 3266 Smith Hollow, Wellsville, NY 14895. (4-5-'77)

"Old radio programs on cassette tape. Special offer . . . cassette tape of President Kennedy reading the Declaration of Independence $1.00 . . . free catalog . . . Cassette Library Center, P.O. Box 5331, Baltimore, Maryland 21209 (2-3-4-'77)

JOIN SCIENCE FICTION ACADEMY VOTE FOR FILM AWARDS, WRITE 334 W. 54th St., L.A. Cal. 90037 (3-4-'77)

VIVIEN LEIGH films and other related material sought by Vivien Leigh Society and "Gone With the Wind" Club Director, P.O. Box 1312, Clarksburg, W.Va. 26301 (4-5-'77)

Susan Hayward newspaper, magazine articles, pictures. Movie, TV stills, portraits, candids, recordings. Buy or trade. June Johnson, 304 South Brixton Road, Garden City, New York 11530. (3-4-5-'77)

FOR SALE: Cine-Revue: French weekly film magazine for years 1970 to 1975 also French Photo-Films magazines and foreign cuttings on over 200 stars. R. Belineau, 1041 Gadbois, Beloeil, P.Q., Canada (2-3-4-'77)

"Movie Memorabilia for sale—Magazines, lobbys, one-sheets, stills etc. Send 25c for lists to Jim Szakacs, 99 Howard St., Apt. 904, Toronto, Ontario, M4X1K1, Canada" (4-5-'77)

FOR SALE: Photos of your favorite stars—portraits, candids (b/w & color), L.C., posters, movie mags and other hard-to-find movie related items. Send wants; S.A.S.E. to: Super Photos, P.O. Box 46713, L.A., Ca. 90046. (4-5-'77)

Betty Grable features wanted, Mother Wore Tights, Dolly Sisters 16mm, also photos, posters. Ernest Hively, 5402 Gallatin Street, Hyattsville, MD 20781 (4-5-'77)

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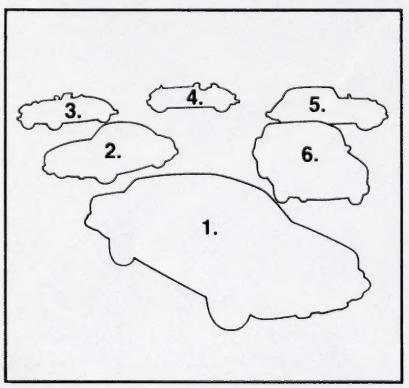

1: 450SEL (1977); 2: 300SL Gullwing (1955); 3: 500K Special Roadster (1935); 4: Super-charged SSK (1929); 5: 540K Cabriolet B (1936); 6: 600 (1969).

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280SE	6 cyl. dohc (fuel injected)	167.6	112.8	205.5	3905
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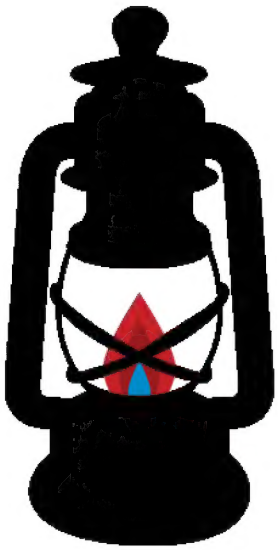

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